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- *Editor* **John Freeman**
- *Art Director and Designer* **Chris Teather**
- *Assistant Editor* **Darryl Curtis**
- *LA Liaison* **Lou Anders**
- *Jnr Production Controller* **Neil Sumner**
- *Publishing Assistant* **Lynne Rennison**
- *Sales Manager* **David Orme**
- *Operations Director* **Leigh Baulch**
- *Publisher* **Nick Landau**
- *Advertising* **Richard Halliwell** Tel: 0171 620 0200
- *Distribution* **Comag** Tel: 01895 444055
- *Account Executive* **Richard Kingerlee**
- *Subscriptions* Tel: 01536 763631

Contributors this issue

Lou Anders, Jay Badenhoop, Stuart Banks, Brian Barjenbruch, Dave Bassom, Paul Christopher, Andrew Darling, Amanda JaNan Finch, Pete Hull, Joe Nazzaro, Larry Nemecek, Gary Russell, Ian Spelling, Eric Stillwell

Special thanks to Command Crew: **Rick Berman, Ira Behr, Liz Denbigh, Lolita Fatjo, Bob Gillan, Karen Halloran, Ron Hart, Gary Holland, Robert Hollocks (so long, and thanks for all the fish), IMDB, Harry Lang, Deborah McCrae, Janet Nemecek, Matthew Parker, Robert Read, Jeri Taylor, Kristin Torgen, Carol Turner, Darren Whittaker, Holly J. Wilson**
Visiting Officers: **Ethan Phillips, Jennifer Gatti, James Gunn, Catherine Hicks, Lisa Klink, MSN, Pamela Sargent and George Zebrowski, William Shatner, Rick Sternbach**

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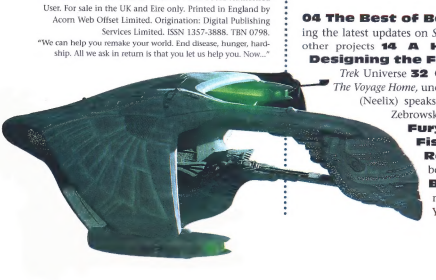
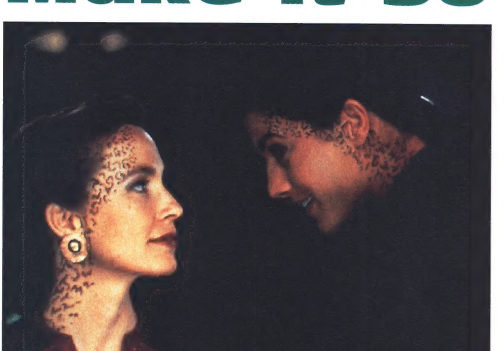




"I've never let my past lives interfere with my job."

– Jadzia Dax, *Rejoined*

Reflecting the thoughts of Lieutenant Dax above, simply because *STAR TREK Monthly* has done things one way in the past doesn't mean we won't try out new ideas! This month sees the introduction of two new, occasional features. The first – an exclusive preview of the new *Star Trek: The Next Generation* novel, *A Fury Scorned*, courtesy of *Simon & Schuster*. The extract replaces our usual comic strip and we'll be interested to see what you think of the change in both this and our next issue.

Secondly, a number of readers have asked us to interview more guest stars from *Star Trek*'s 30-year history and we're only too happy to oblige. This month we tracked down actress Jennifer Gatti for our new "Flashback" feature, who has appeared on both *Star Trek: The Next Generation* and *Star Trek: Voyager*.

We hope you enjoy the features and, as usual, welcome your views and suggestions!

John Freeman, Editor

Data Input Begins...

04 The Best of Both Worlds News from every corner of the *Star Trek* world, including the latest updates on *Star Trek: First Contact, Star Trek: Deep Space Nine, Star Trek: Voyager* and other projects **14 A Hero Reborn** Exclusive interview with William Shatner **22 Designing the Future** Rick Sternbach talks about his contribution to creating the *Star Trek* Universe **32 Catherine's Song** Catherine Hicks, guest star of *Star Trek IV: The Voyage Home*, under the spotlight **38 Cooking with Comedy** Ethan Phillips (Neelix) speaks out! **44 A Fury Born** Writers Pamela Sargent and George Zebrowski talk about their new *Star Trek: The Next Generation* novel **49 A Fury Scorned** Exclusive excerpt from the new *ST:TNG* novel! **54 Fistful of Data** Your questions answered **56 From the Replicator** Our regular merchandise round-up, including video and book reviews and an interview with writer James Gunn **62 FLASH-BACK** Charting guest appearances from past adventures, we talk this month to Klingon lover Jennifer Gatti **64 Communications** Your letters on all things *Star Trek*

Royal Première for STAR TREK: FIRST CONTACT

IN BRIEF...

UPN BROADCAST STAR TREK: 30 YEARS AND BEYOND TRIBUTE

UPN broadcast a Star Trek: 30 Years and Beyond *Special in the US on 6 October, a live, star-studded tribute to the incredible 30-year legacy of* Star Trek. *The two-hour special featured appearances by many of the stars who have been a part of the* Star Trek *legacy, as well as friends and long-time admirers from the worlds of entertainment, politics and the performing arts. Broadcast in front of a live audience who paid for tickets with proceeds going to various charities, the black-tie gala was produced by Emmy Award-winner George Stevens, Jr.*

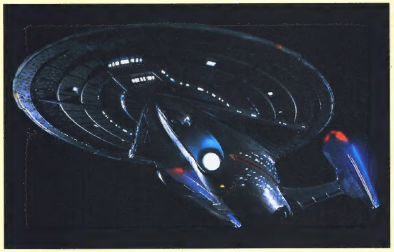
One of the charities which benefited from the event was The Robert F. Kennedy Memorial Center for Human Rights, founded in 1968 to pursue Robert Kennedy's vision by encouraging respect for Human rights and justice in the United States and around the world. For the past 12 years, through its annual Robert F. Kennedy Human Rights Award, the Memorial has honoured individuals who, at great risk, stand up to government oppression in the non-violent pursuit of Human rights. The Awards express Robert ➔

With *Star Trek* warping into its fourth decade, *Star Trek: First Contact* distributors *UIP* are gearing up for a multimedia promotional campaign to mark the film's UK debut, now set for 13 December.

Prince Charles will attend a Royal Première of the film on 10 December at the Empire, Leicester Square, rubbing shoulders with the major cast members – Patrick Stewart, Jonathan Frakes, LeVar Burton, Gates McFadden, Marina Sirtis, Brent Spiner, Michael Dorn and Dwight Schultz, as well as guest stars James Cromwell, Alfre Woodard, Alice Krige and producers Rick Berman and Ron Moore. The event will be in aid of the Prince's Trust.

With effects work completed on the film at the end of September, *Star Trek: First Contact* was going through the final stages of post production at press time, on time for its US debut on 22 November. Both actors and crew are highly enthused about the film. "The footage is excellent," commented Executive Producer Rick Berman recently, adding that production on the second *Star Trek: The Next Generation* film seemed to have gone more smoothly than that on *Star Trek Generations*. "There was a great feeling of camaraderie on the stage," he revealed.

As well as the launch of *Star Trek: First Contact*, *UIP* ran back-to-back marathon screenings of the first seven films around the country in September and tie-in *Star Trek* promotional projects with schools. ■



BBC GOES *STAR TREK* CRAZY!

***Star Trek: Voyager* is now up and running on BBC2 on Sundays. The channel, flush with the success of its August Bank holiday *Star Trek* night, re-ran the pilot, *Caretaker*, on 28 September and the first episode of the first season, *Parallax*, the following day. Repeats of the entire run of *Star Trek: The Next Generation* continue on Wednesdays and *Star Trek: Deep Space Nine*'s first terrestrial run maintains its Thursday night position.**

Science fiction is proving a popular selection with BBC2, which is also showing the cult show *Sliders*, revolving around a group of people travelling between parallel universes; and the comedy show, *Third Rock From the Sun*, starring John Lithgow.

The channel's *Star Trek* night attracted very good ratings, according to the BBC Press Office. The entire evening schedule of BBC2 was turned over to a series of *Star Trek* shows, including the terrestrial premiere of *Star Trek: Voyager*, interview slots with famous fans such as Jonathan Ross, items on *Star Trek* science and the hilarious *Funk Me Up Scotty*, which featured the musical talents of the various actors, including Leonard Nimoy's rendition of *The Ballad of Bilbo Baggins*, introduced by DJ John Peel. ■

STAR TREK: CONTINUUM CONTINUES TO GROW

Star Trek: Continuum, the official interactive web site dedicated to all *Star Trek* incarnations exclusively for The Microsoft Network, Microsoft's Internet on-line service, continues to develop.

Services, which are available only to MSN account holders, include interactive multimedia content which immerses subscribers in the *Star Trek* experience; the Klingon Compendium, a comprehensive source of information on the Klingon Empire; forums for *Star Trek* fans to gather and interact; detailed historical information on episodes, characters, actors, aliens, technology and other exciting material; a world-wide directory of television stations airing the *Star Trek* series and advance information on television shows and films.

In addition, fans can participate in 3-D chats in which they can choose to become a *Star Trek* aviator in Quark's Bar, an environment created from *Star Trek: Deep Space Nine*. Here they may also chat with other costumed *Star Trek* visitors.

All web users can gain limited access to the site, designed and developed by *Paramount Digital Entertainment*, with the assistance of The Digital Foundry, at **http://startrek.msn.com/**. MSN account holders (web users can sign up on-line using a credit card) can have full access to the site, which currently runs only under Windows 95.

***Star Trek* Interactive update, Page 60**

STAR TREK COMES TO EARTH - TO FANS' DELIGHT

Star Trek: Voyager's Robert Picardo (*The Doctor*) referred to it as "the Mother of All Conventions." And boy, was it ever!

The guest list at the *Paramount*-organised *Star Trek 30: One Weekend on Earth*, held in Huntsville, Alabama, was every Trekker's dream. Celebrating 30 years of the world's most successful SF television show, from the original and beloved series were William Shatner, Leonard Nimoy, DeForest Kelley, James Doohan, George Takei, Nichelle Nichols, Walter Koenig. If you were lucky, you might have caught glimpses of Grace Lee Whitney. From *ST:VOY* were Kate Mulgrew, Robert Duncan McNeill, Robert Picardo and Ethan Phillips. *Star Trek: Deep Space Nine* was represented by René Auberjonois, Armin Shimerman and Chase Masterson, while *Star Trek: The Next Generation* made a showing with Michael Dorn. Then there were the cast members that belong in more than one category: John de Lancie and Majel Barrett Roddenberry.

Lest we forget that science is half of science fiction, NASA brought out the 'Right Stuff' for the event, which attracted 10,000 fans, perhaps more and six right-stuff-era astronauts! Buzz Aldrin, the second man on the Moon, Fred Haise of *Apollo 13*, Ed Mitchell of *Apollo 14*, Alan Bean of *Apollo 12*, Alan Shepard, the United States' first man in space, and Charlie Duke of *Apollo 16*. NASA's chief administrator Dan Goldin was also present to honour Gene Roddenberry and say a few choice words about the future of space exploration.

Star Trek 30: One Weekend on Earth was HUGE. Despite problems inherent in hugeness, the fans were not disappointed.

Report by Joy S. Johnson. Full review and pictures next issue

Kennedy's belief in the power of moral courage, injustice and his unequivocal opposition to tyranny.

CIC - INTERACTIVE NO MORE

Future releases of new Star Trek *interactive product will no longer be handled by* CIC, *it was announced in September. A new distributor was expected to be announced in late September or early October;* Virgin Interactive *was among the distributors said to be under consideration. "After extensive consultation with the interactive labels that we distribute (*Viacom New Media, Interplay *and* Simon & Schuster Interactive), *we came to the conclusion that their and our best future lies in each label's distribution activities being undertaken by interactive specialist distributors," said Paul Miller. President of* CIC Video International.

STAR TREK: VOYAGER GAINS EMMY AWARD

Star Trek: Deep Space Nine *and* Young Indiana Jones *were among five shows nominated for an Emmy award for outstanding special visual effects, but on the night it was* Star Trek: Voyager *which won an Emmy, this time for make-up. Winning an award for Individual Achievement In Make-up For A Series in the episode* Threshold, Star Trek: Voyager *shared the night's laurels with other SF and Fantasy shows such as* The X-Files *and* Gulliver's Travels.

Elsewhere, Star Trek: Deep Space Nine's The Visitor *was nominated for science fiction's most prestigious awards, the Hugos. The award for Best Dramatic Presentation was won on the day by the* Babylon 5 *episode* The Coming of Shadows, *written by J. Michael Straczynski.*

NEW STAR TREK COMICS DEBUT

Marvel Comics US' Star Trek *books are now on sale across the pond and in specialist comic* ➜

shops here. The world's largest comics company took over the license to publish Star Trek *from* DC Comics *earlier in the year in an exclusive deal with* Paramount, *publishing no less than four regular titles* – Star Trek: Deep Space Nine, Star Trek: Voyager, Star Trek: Starfleet Academy *and* Star Trek Unlimited, *the latter featuring stories starring* Captain Christopher Pike *and written by* Titan's Star Wars Magazine *contributor Dan Abnett.*

Additionally, Marvel *kicked off their range with a unique crossover title* – Star Trek vs. X-Men, *featuring their best-known superhero mutants alongside* Captain Kirk *et al.*

JEAN-LUC 'PROSPERO' PICARD

Patrick Stewart isn't fed up with playing U.S.S. Enterprise *Capt. Jean-Luc Picard – he just wants to expand his universe. Stewart, who recently won raves on Broadway for his role in* The Tempest, *says he sees more to life than* ➔

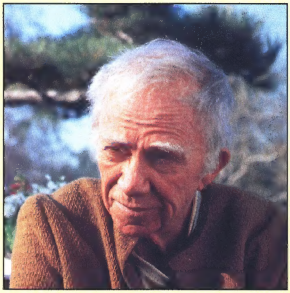
The Best o

Above: Special *Star Trek* birthday cards, donated by *CIC Video*, were given away with every *Star Trek* video purchased in *Forbidden Planet*'s London store on 7 September, celebrating the show's 30th birthday. *Simon & Schuster* also provided special 30th Anniversary balloons for the day, much to the delight of hundreds of children. "We really should dress the staff in funny costumes more often," said store manager Dick Jude, well known for his Klingon impressions. ■

Right: Comedian Jim Davidson was on hand at *Sotheby's* to promote the auction of the original series Phaser, Tricorder and Communicator in September. The auctioneers confidently expected the much sought-after props to sell for between £4,000 and £5,000. "I've always loved the series and I've seen every film. It's much better than *The X-Files*," said Davidson, who almost dropped the huge anniversary cake marking the 30th birthday of the show. ■

HAPPY BIRTHDAY!

5 November – Armin Shimerman
8 November – Robert Duncan McNeill
13 November – Whoopi Goldberg
19 November – Robert Beltran and Terry Farrell
21 November – Alexander Siddig
24 November – Denise Crosby



IN MEMORIAM: BIBI BESCH

Bibi Besch (*Dr Carol Marcus* in *Star Trek II: The Wrath of Khan*, 1982) passed away on Saturday 7 September 1996, after an extended battle with cancer. She is survived by her daughter, actress Samantha Mathis.

Bibi Besch was somebody with whom I once worked and a person that I always considered a friend. She was giving of herself – always generous and genuine (a rare trait in Hollywood!). She loved her fans and was dearly devoted to her daughter and her career.

Most people would recognise Besch even if they didn't know her from *Star Trek*. She had a most versatile career in stage, television and motion pictures. As an Emmy-nominated character actor she was prolific; she appeared in hundreds of television episodes over the past 20 years, ranging from soap operas to dramas and sitcoms and TV movies. Most recently she had a recurring role on the *Jeff Foxworthy Show*.

After *Star Trek II: The Wrath of Khan*, she worked again with Director Nicholas Meyer on a television movie about nuclear holocaust, *The Day After*, which became the most-viewed TV movie in history. She followed that with her Emmy-nominated role in *Doing Time on Maple Drive*, a story about a mother dealing with a gay son.

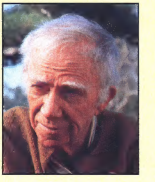
Besch was always involved in community activities – whether raising money for the fight against AIDS, programmes to save the environment or other causes – but one of her greatest passions was the theatre, and she worked tirelessly to help raise money for local theatre groups in Los Angeles. It was the Los Angeles theatre community which also allowed Besch to explore her talents as a director.

Bibi Besch was a generous soul who gave greatly of herself – from the heart – and she will be greatly missed. As one of her biggest fans, I can say that she was loved very dearly. ■

Eric Stillwell

f All Worlds

Mirror, Mirror



Above left: *In spreading her affections far and wide, is Penny Johnson achieving* **Absolute Power?**
Above right: *Nowadays, Ray Walston only mixes with furry, feline-eating aliens*
Below left: *Malcolm McDowell joins Captain Simian and his band of space monkeys as... an evil villain.*
Below right: *In his spare time, LeVar Burton gets involved with serious issues... but enough on* **Star Trek...**

STAR TREK Monthly's **Los Angeles Liaison, Lou Anders, reports direct from the US West Coast on the comings and goings of *Star Trek* cast and crew...**

Avery Brooks, in his capacity as Artistic Director for the National Black Arts Festival, acted as host for a one-hour special called *The Ark of the Spirit*, aired on US channel TBS on 5 August. The title of the special is the theme of this year's festival. Meanwhile, his swashbuckling girlfriend on *Star Trek: Deep Space Nine*, **Penny Johnson** (*Kasidy Yates*), has quite a few projects of her own.

"We're back on our fifth season with *The Larry Sanders Show*," says Johnson. "I'm currently filming a movie called *Absolute Power*, directed by Clint Eastwood, which is a treat because this tiger of a man is a pussycat of a person. I'm loving that. I just finished completing a film in Europe called *The Writing on the Wall*, which is an international project because Americans, Brits, Germans, and French are all cast in it, and we shot it all in Germany. I'm also involved in a new CBS show called *The Gregory Hines Show*, starring Gregory Hines and myself, which is interesting enough because people on *Star Trek* knew about that before I really closed deals. They were teasing me about betraying them, being a love interest for someone [else]. I thought that was kind of cute, but I had to think about it. Am I actually having affairs on television?" With all this, one might be concerned that Johnson will be too busy to see *Sisko*, but she is confident that won't be the case.

"I'm going to be doing two permanent jobs and a recurring role on *Star Trek*. I'll be able to handle it and I welcome more." *The Larry Sanders Show*, on which she plays Beverly, has garnered no less than 12 Emmy nominations.

Ray Walston, who portrayed *Boothby* the groundskeeper at Starfleet Academy in *The First Duty*, was seen recently in *Project Alf*, a two-hour TV movie based on the series *Alf*. For those not in the know, Alf is a fuzzy, cat-eating alien trapped on earth. In a mistake anybody could make, Walston believes Alf is a Wolverine. Walston is best known for his role on *My Favorite Martian* and will be seen shortly in the upcoming comedy feature *House Arrest*, alongside **Wallace Shawn**, the talent behind *Ferengi* Grand Nagus *Zek*.

Kim Cattrall, who played *Valeris* in *Star Trek VI: The Undiscovered Country*, appeared on a recent episode of HBO's risqué comedy *Dream On*.

Babylon 5 and *Star Trek: Deep Space Nine* are coming head to head. Like a battle between the Hebrews and the Philistines, there will be a face-off between an actor from each show – as animated characters. Curiously enough, they both are (or have been at one time) security chiefs. **Michael Dorn** (*Worf*) and **Jerry Doyle** (*B5*'s Security Chief Michael Garibaldi) will square off on *Captain Simian and the Space Monkeys*, an animated weekend series in which Doyle and Dorn voice the characters of Captain Simian and his evil foe Nebula. Kirk-killer **Malcolm McDowell** also appears, as the villainous Rhesus II. Gordon Bressack, the show's creator and executive producer, told *TV Guide*, "We love that we have *Babylon 5* verses *Star Trek*."

Alan Menken and Tim Rice's *King David* will be the first show put on at *Disney*'s New Amsterdam Theater on Broadway some time next spring. **Leonard Nimoy** is among the cast of the new project.

James Doohan (Scotty) has joined the cast of the United Paramount Network's new science fiction comedy, *Homeboys in Outer Space*, which begins airing 27 August in the states. The series is set in the 23rd Century, where two brothers from earth, Ty and Morris, comb the galaxies in their Space Hoopty, scrounging for odd jobs and loose change. In what surely isn't a case of type-casting, Doohan plays Pippen, the mechanic.

LeVar Burton was at the White House on 29 July. He joined other industry professionals, including Bill Cosby, in attending President Clinton's White House Conference to discuss children's television. President Clinton supports a requirement for three hours of children-friendly television each week, a requirement that was agreed upon the next day.

On 6 October, the United Paramount Network presented *Star Trek: 30 Years and Beyond*, a two-hour special celebrating the upcoming anniversary. ■

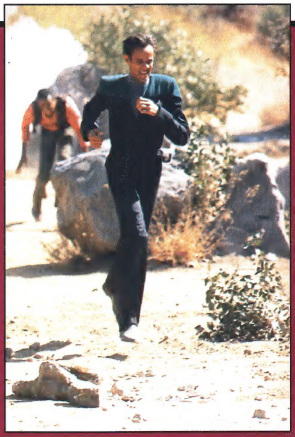
his role in the science fiction series. "I want to do important work," Stewart told the US TV Guide, *but he isn't upset about doing more* Star Trek *films, especially the upcoming* Star Trek: First Contact. *"I do need this, actually," he said.* "Star Trek: First Contact *is very satisfying... I want* Star Trek: The Next Generation *to become the dominant force in* Star Trek."

In Brief... The X-Files' *David Duchovny and Gillian Anderson will lend their voices, alongside* **Leonard Nimoy**, *who guest stars as himself, when Homer Simpson has an alien encounter in the hit animated show* The Simpsons' *episode* Springfield Files, *due to air soon in the US.* ***Neil McDonough***, *who plays the part of* Lieutenant Hawk *in the upcoming* Star Trek: First Contact *film, is providing the voice of Bruce Banner on the new* Incredible Hulk *cartoon on the United Paramount Network in the US... Those of you interested in finding out more about the work of* **Star Trek *writers*** *beyond your favourite characters could do worse than to pick up a copy of the new* Ultimate Encyclopedia of Science Fiction, *edited by* Interzone *magazine's Dave Pringle (*Carlton Books). *It's packed with biographies and just some of the excellent SF created writers such as Theodore* More Than Human *Sturgeon. Oh, and it has some kind words for* Star Trek, *too!*

Finally this month, children on an exchange visit to Britain from Chernobyl, Russia, were recently treated to a Star Trek*-inspired exercise programme... STM Reader Keith Davis proudly initiated the students into the Klingon version of Tai Chi, Mok 'Bara, before sitting them down to watch* Star Trek Generations*!*

Sources this issue: **Paramount Pictures, SF Datalink, *Paul Travers, with thanks to* CIC Video, *Lou Anders and Larry Nemecek.***

EPISODE CHECK



New airings of *Star Trek: Deep Space Nine* finally got underway for first-run stateside viewers the week of 30 September, with the big buzz all about the series' 30th Anniversary homage to *Star Trek* – a revisit to a classic 1967 episode via *Trials and Tribbleations*. That entry, the fifth show filmed, almost outshone the earlier airing stories, which opened with a more or less unofficial cliff-hanger to the threat of *Gowron* as a Changeling Founder and never let up. As reported last month, the opening nine episodes led off with *Apocalypse Rising*, *The Ship* and *Looking for par'Mach in all the Wrong Places*. As for the others...

Spoiler Alert! Don't read any further if you don't want your enjoyment of upcoming shows dampened by knowing too much beforehand...

Nor the Battle to the Strong

US Airdate: Week commencing 21 October

Veteran *Star Trek* Director Kim Friedman, last on board with *The Ship* and *Star Trek: Voyager*'s first-season *Twisted*, helmed this new story. Staff writer/producer René Echevarria wrote the teleplay from a story pitched by freelancer Brice Parker.

The still-shaky armistice between the Federation and the Klingon Empire provides an explosive backdrop to this tale, which adds up to a coming-of-age story for *Jake Sisko*,

STAR TREK®: DEEP SPACE NINE™

recalling the meaning of 'courage under fire'. On Ajilon Prime, a UFP colony under Klingon attack, Jake stares down close hand-to-hand battle as well as his own fears, when *Doctor Bashir* is forced to put down after attending a medical conference with the young Sisko, his biographer.

The bloody scenes of battle carnage and a colony's makeshift mobile triage centre are a new high for *Star Trek* in that regard, with the rare use of a nurse as medical consultant for the scenes, some of which were shot on location in Bronson Canyon - a common *Star Trek* site. Thanks to the two-hour pilot *Emissary* and mid-run *The Way of the Warrior*, *ST:DS9* completed its 100th hour two episodes ago but only hit its 100th title with this show.

The Assignment

US Airdate: Week commencing 28 October

Co-Supervising Producer Hans Beimler of the writing staff provided the only familiar name among the major credits for this show, directed by Allan Kroeker – one of several newcomers to the series behind the camera this season. Robert Lederman, a series film editor, sold the story with partner David Long, and Beimler touched up the teleplay first written by co-writers David Weddle and Bradley Thompson.

A twilight zone scenario once again strikes *Miles O'Brien*, but this time the chief is clean – it's his wife *Keiko* who's causing the eerie ruckus. It turns out her body has been hijacked by one of the Fire Wraiths, the legendary beings who were 'cast out' of the Celestial Temple by the 'prophet aliens' – and now want to eliminate all but themselves. The being holding Keiko's body hostage threatens to destroy her unless the chief helps in the plan to collapse the wormhole and destroy its former brethren - but he's not about to do that, even with *Rom*'s help.

This spread: ...Nor the Battle to the Strong

Until next month, the new stories continue to arrive... so stay tuned! ■

EPISODE CHECK

New episodes of *Star Trek: Voyager* finally hit the US airwaves in September, but 'new' becomes a relative term. Thanks to the strategy of United Paramount Network programmers, US viewers saw a mixed lot of *ST:VOY* in the first few weeks. The new season combined the four hold-over segments filmed late last season (see last issue) with the earliest of the batch shot since the new season resumed in July.

The year kicked off, of course, with the previously described cliff-hanger conclusion of *Basics, Part II*, on 4 September, followed a week later by the high-profile *Flashback*, the 30th Anniversary homage featuring *Sulu* and *Rand*. UPN then chose to go with two shows completed since summer, *The Chute* and *The Swarm*, over the next two weeks.

Thus, at press time, two of the hold-over shows detailed last issue – *Sacred Ground* and *False Profits*, a sequel to *ST:TNG's The Price* – had no airdates assigned yet, along with *Remember*, a parable of the Holocaust in which *B'Elanna Torres* is the unwitting host to an alien's memories.

As Executive Producer Jeri Taylor described exclusively for *STM* readers last issue, the future also holds the fun-filled two-parter *Future's End*, filmed around many landmarks of Los Angeles when a time accident in the *U.S.S. Voyager*'s future brings the crew to Earth – in 1996 – and of all people the *Doctor* is forever affected. Then, in *The Q and the Grey*, John de Lancie's infamous character delivers two bombshells: he wants to mate with *Janeway*, and the future of the Continuum depends upon it.

Meanwhile, as for the rest of September, the new episodes included...

Spoiler Alert! Don't read any further if you don't want your enjoyment of upcoming shows dampened by knowing too much beforehand...

The Chute

US Airdate: Week commencing 18 September

The first show to be filmed after season start-up in

Above and right:
The Chute
Far right: The Swarm

STAR TREK®: VOYAGER™

July had *Star Trek* veteran Les Landau as director, his most recent credits including *Investigations* for the series and *Broken Link* for *Star Trek: Deep Space Nine*. Freelancer Clayvon Harris sold the story, which was transformed to a teleplay by staff writer and Co-Producer Kenneth T. Biller.

This time it's *Harry Kim* and *Tom Paris* whose friendship is put to the test when the two are wrongly convicted and held captive by the Aeridians, a vindictive people who jail their prisoners on an old satellite and brand them with devices that stimulate aggression to keep the population down 'naturally'. The script is a natural vehicle for examining the tortuous extremes that the captive mind goes through – including animal anger and simple insanity.

The large guest cast includes all types of prisoners: two rebels, who actually caused the bombing Kim and Paris are accused of, and the ambassador who refuses to bargain for their release. The story recycles the material initiation as an explosive, but posits a new entry in the family, parallithium, as a source. The other Delaney sister is finally revealed by Paris to be *Megan*, and *Neelix*'s stowed shuttle finally makes an appearance in the plot.

The Swarm

US Airdate: Week commencing 25 September

Freelancer Michael Sussman, who sold the story for last year's *Meld*, won the chance to write the teleplay for his story this time. It was the third episode to be filmed this season and directed by Alexander Singer – last at the *Star Trek* helm on *Resolutions* and *ST:DS9's Hard Time*.

When Captain Janeway decides to risk crossing the territorial space of a paranoid culture to save a 15-month detour, the people attack in swarms of small, energy-beaming ships the *U.S.S. Voyager* barely fight off. The action plot and episode namesake, however, is almost secondary to the drama surrounding what amounts to Alzheimer's Disease for the Holographic Doctor (Robert Picardo). Never having been meant for anything other than an emergency, much less the sentience of daily observation and living, the Doctor's memory is full to capacity and is degrading, putting all his acquired memories since *U.S.S. Voyager's* loss at risk. Actor Robert Picardo pulls double duty again as *Dr. Lewis Zimmerman*, the holo-programmer at Jupiter Station who created the EMH program and lives on as a diagnostic holoside in his own right. But there's a chance the reality 'graft' might not take or, even worse, may backfire...

Next issue, look for more up-to-date details on the ever-evolving UPN transmission schedule, just-filmed episodes like the sensatively titled *Warlord*, a *Kes* story, and how Executive Producer Jeri Taylor is making the changes she wanted in the tone of the show. Til then... stay tuned!

Above and left:
The Swarm
Top: The Chute

LISA KLINK:
CREATING NEW VOYAGES

Lisa Klink has been called every Trekker's dream come true. "I've heard that before and I guess I'd have to say it's kind of true," agrees the good-natured Klink, a *Star Trek: Voyager* staff writer who joined the team just a couple of years ago by submitting a spec script to the *Star Trek: The Next Generation* writing staff.

"I went to a writer's workshop headed up by Ron Moore, Brannon Braga and Lolita Fatjo," Klink reveals. "I found out that the *Star Trek* staff read all spec scripts. I liked *ST:TNG* and I thought 'I could try that.' And I did. I sent in a script during what turned out to be *ST:TNG*'s last season, but the script got me in to pitch for *ST:DS9*. Then, I got a Writer's Guild of America internship with *Star Trek* and, at the end of it, they bought a story I wrote, which turned into the episode *Hippocratic Oath* on *ST:DS9*. They had me write the teleplay for it, too, and based on that I was hired on staff for *ST:VOY* when that got going."

Among the *ST:VOY* episodes bearing Klink's by-line are *Innocence* and *Resistance* from season two, and *Sacred Ground* (directed by Robert Duncan McNeill), *Remember* and *Warlord* from the current season now being screened in the US and due out on video in the UK later this year. The experience of writing for the series, she reports, generates any number of adjectives. "It's been really amazing, overwhelming, scary and wonderful for me. It's my first staff job, so it was a little strange at first," notes Klink, who is only 25 years old, was born in Washington, D.C., and spent some time working in Los Angeles as an assistant to film director Kathryn (*Strange Days*) Bigelow. "They had me starting to write scripts right away. I'd been here just a few weeks when they got me started on *Resistance*, which was my very first episode for the show. It wasn't an easy story or an easy script to do. As (*ST:VOY* Executive Producer) Jeri Taylor likes to say, they threw me into the deep end and hoped I could swim!"

Above right: Remember
Below: Resistance
Bottom: Innocence

And Klink didn't sink. "I'm still here," she says, laughing. "So I guess I could swim well enough. Getting that one under my belt really gave me a lot of confidence, and everyone here has been very supportive of me. I guess it was probably for the best that I started with a very tough show, because if it had been easy, I probably would have gotten very spoiled and then, when things got hard for me, I wouldn't have been as prepared for dealing with them.

"So, I'm actually glad things worked out the way they did."

The hardest part of her job these days is to come up with the basic idea for a story, a task she must do on her own when not handed a story for which she is assigned to pen the teleplay. "I have a much easier time of it once I have the story and I can actually get started on the teleplay. The challenge," notes Klink, who also participates in story-breaking sessions and offers suggestions about other *ST:VOY* writers' scripts, "is finding something that we haven't done on *ST:VOY* before. Actually, the *real* challenge for us is finding something that hasn't been done somewhere along the line on one of the other *Star Trek* shows. But we're trying the best we can."

With season three of *ST:VOY* well under way, viewers will probably notice a distinct change in the tone and pace of the show. That is very much by design. "We're going in a different direction this season," Klink says. "The studio feels we need to and the audience does, too, apparently, and that's our feeling, also, here on the writing staff.

"We want to go in a direction that is more upbeat and adventurous. So, we'll be doing fewer of the philosophical and talky kinds of stories. We want *Star Trek: Voyager* to be more of an enjoyable place to be, and we want the *U.S.S. Voyager* crew to be more of a family, to have more fun and do more exploring. We want to go back to all of those things that people liked about *Star Trek* in the first place."

That, of course, may take a bit of time. But Lisa Klink is in it for the long haul and she plans to be with *ST:VOY* for another couple of years, at least. "I hope to be," says Klink. "I'm learning a tremendous amount. It's a great group of people to work with.

"I hear some real horror stories from people I know who work on other shows, as far as ego clashes, office politics and difficult actors go. I don't feel that here at all. It's a really creative environment and I feel I'm very lucky to be here!" ■

Interview by Ian Spelling

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William

"Kirk is a hero, and a hero has a thousand faces. The heroic tradition comes to us from the Greeks, and has existed in literature since the written word."

A Hero Reborn

Pete Hull tracks down William Shatner, whose *Captain Kirk* has saved *Star Trek*'s Federation innumerable times. He discovers the actor has found life beyond his world famous alter-ego more than fulfilling... and a way of resurrecting the character for new battles...

"**The shadows are lengthening for me. The** twilight is here. My days of old have vanished tone and tint. They have gone glimmering through the dreams of things that were. Their memory is one of wondrous beauty watered by tears and coaxed and caressed by the smiles of yesterday. I listen vainly, but with thirsty ears, for the bewitching melody of a faint computer sounding red alert, of far away warp engines drumming with transwarp power. In my dreams I hear again the crash of photon torpedoes, the rattle of phaser fire, the strange mournful mutter of battle."

I hope General Douglas MacArthur will forgive us for taking his eloquent "Old Soldiers Never Die" speech and updating it on this occasion. It was MacArthur, you see, who also said "old soldiers never die, they just fade away." As the eighth *Star Trek* film nears release, one of the Federation's finest soldiers, James Tiberius Kirk, is nowhere to be found on the set nor in the script. Perhaps it's time we should be commiserating with William Shatner as he, too, prepares to fade away –

... except that Shatner is far from ready to fade away. He has too much to do.

Forget General MacArthur's speech... and our version of it. Forget Scotty's line from *Star Trek II: The Wrath of Khan*: "Finding retirement a little lonely, are we?" Forget Spock's gift and the prospect of a leisurely evening with Charles Dickens' *A Tale of Two Cities*.

While other actors and actresses have faded tone and tint, William Shatner's careers (the plural is intentional) have jumped to warp speed, and there is no sign of him dropping to impulse anytime soon. If anything, the Nineties have been his *busiest* decade, marked by appearances in two *Star Trek* films, his *TekWar* novels and television films, and much television documentary work – including the hit series *Rescue 911* in the US. He's had new fiction and non-fiction titles in the book stores throughout the decade and continues to lead Hollywood in its land rush gallop to develop and market high-technology interactive entertainment.

Impressive?

All those achievements are *ancient history* as far as Shatner is concerned. If the Nineties are his busiest decade, then 1996 has been his busiest year...

William Shatner: Author. Along with veteran *Star Trek* writers Judith and Garfield Reeves-Stevens, he has penned *The Ashes of Eden*, which went to paperback this year, and *The Return* which was released in hardcover in April 1996.

The Return was originally called *The Fires of Olympus*," Shatner reveals, relaxing in his California home. "But the publisher wanted a catchier title, so we changed it to *The Return*. It did really well, hitting the best seller list for nine weeks in a row. And then I lost track of it."

(Lost track?)

"Judith and Gar [Reeves-Stevens] and I are currently writing *The Avenger*, Shatner continues, without pausing to

Opposite: *An officer...*
Left: *... and a gentleman*

Shatner

This spread: *The many faces of Captain James T. Kirk*

expound on the "lost track" comment.

"That's the third in this trilogy (due out mid-April, 1997), about an ecological disaster that hits the cosmos.

"I've also been asked to do a second trilogy of *Star Trek* books, also co-written with Judith and Gar," the actor adds. "Like the last trilogy, these will deal with subjects very close to my heart. The first of this new trilogy doesn't have a title yet, but it will be about children."

Expanding on his comments, Shatner explains all three books in his first trilogy focus on issues or emotional events that are of interest to him personally. "By being able to use *Star Trek* and the character of Captain Kirk to express these feelings, I'm able to feel creative and fulfilled completely," he says. "*The Ashes of Eden* is about the search for the fountain of youth. *The Return* is a story of revenge and *The Avenger* is about mono-agriculture, the dire things that can happen when there is only one crop, and the fact that disease can devastate the ability to grow food. It's a fact that food, being held hostage, is one way to bring a country, a world, or a universe, to its knees."

"The Return. *did really well, hitting the best seller list for nine weeks in a row. And then I lost track of it...*"

Shatner feels *Star Trek* novels offer an opportunity to develop concepts and characters far beyond what is possible in a television episode or feature film. "In your imagination, it's a far larger theatre," he feels, "more imaginative than any director or designer can do with the limited tools at his disposal, even computer-generated art and movie cameras. [Writing *Star Trek*] is fun and challenging."

As to the pros and cons of Kirk the literary hero as opposed to his screen persona, Shatner doesn't think you can make better or worse comparisons. "Kirk is a hero, and a hero has a thousand faces," Shatner states. "The heroic tradition comes to us from the Greeks, and has existed in literature since the written word."

Not content with shaping one hero, Captain Kirk, down the years, Shatner is now hard at work on creating other heroes who, for now, remain purely literary. Another new non-*Star Trek* book from William Shatner, *Man O' War,* arrived in book stores earlier this year.

"*Man O' War* postulates that we're using Mars as a base for mining minerals and for agriculture," Shatner explains. "The story focuses on the adventures of Benton Hawkes, a diplomat who lives there. It's the first of what I hope will be a series of books about Benton Hawkes and it's doing pretty well – I'm just waiting for word from *Putnam Books* on whether we'll continue the series."

Then there is *Delta Search* – the first of yet another new series of Shatner books based on another different set of characters.

"The *Delta Search* series focuses on an adolescent, Jim Endicott, and is placed in the future. The book's aimed at

young people; if a young person were to pick this book up, they would read about somebody their age and have fun reading, which is the lesson I hope to impart. I hope to bring them into the *joy* of reading through this novel."

The hardcover version of *Delta Search* will be released in January 1997 in the US and three books are scheduled in the series.

Now, in case you've lost count, that's six *Star Trek* novels, one Benton Hawkes novel and three *Delta Search* novels – all in a space of a couple of years! So, perhaps it's not so surprising that Shatner "lost track" of his best-selling novel, *The Return*. Other authors would hang on each week's ratings. Not William Shatner, he's too busy creating and...

Oh, I forgot to mention: *TekWar*. There are *two* new *TekWar* titles out there right now: *TekMoney* (book number eight) and *TekNet* (book number nine), written by Ron Guillard.

William Shatner PROFILE

BIRTHDAY: 22 March
BIRTHPLACE: Montreal, Canada

Tailor's son William Shatner struck New York in 1956, at 25 a veteran of $31-a-week Canadian classical repertory, master of a hundred roles in 60 demanding works. Although the play he arrived in New York to do, Christopher Marlowe's *Tamburlaine*, lasted for only 20 performances, the critics liked his work. Turning down a seven-year contract with *Twentieth Century Fox* because he "wanted to be independent, to choose my own roles," Shatner went on to various stage productions and some films, but despite continued acclaim never achieved any kind of stardom until he was offered the second pilot of *Star Trek, Where No Man Has Gone Before*...

Selected Credits:

THEATRE
Tamburlaine
The World of Suzie Wong
A Shot In The Dark

TELEVISION
The Man From U.N.CL.E. – The Project Strigas Affair (1964, playing opposite Leonard Nimoy)
For the People (1965) – David Koster
Star Trek (1966-1969)
– Captain James T. Kirk
Sole Survivor (1969) – Lieutenant Colonel Josef Gronke
The Andersonville Trial (1970)
Vanished (1971)
Owen Marshall, Counsellor at Law (1971)
The People (1972) – Dr Curtis
Incident on a Dark Street (1972)
The Hound of the Baskervilles (1972)
Horror at 37,000 Feet (1972)
– Paul Kovalik
Go Ask Alice (1972)
Kung Fu (1972)
Pioneer Woman (1973)
Indict and Convict (1973)
Star Trek: The Animated Series (1973, voice) – Captain James T. Kirk
Police Story (1973) – Bill Keitlinger
Pray for the Wildcats (1974)
Impulse (1974) – Matt Stone
Big Bad Mama (1974) – William J. Baxter
The Barbary Coast (1974) – Jeff Cable
Inner Space (1974, series)
Perilous Voyage (1976)
Testimony of Two Men (1977, mini-series)
Little Women (1978) – Friedrich Bhaer
Crash (1978) – Carl Tobias
The Bastard (1978, mini-series)
Disaster on the Coastliner (1979) – Stuart Peters
The Babysitter (1980)
T.J. Hooker (1982) – T.J. Hooker
Secrets of a Married Man (1984)
North Beach and Rawhide (1985)
– Rawhide MacGregor
Blood Sport (1986)
Broken Angel (1988) – Chuck Coburn
Rescue 911 (1989) – Host
Family of Strangers (1993) – Earl
TekWar (1994) – Bascom
TekWar: TekLab (1994) – Walter H. Bascom
TekWar: TekJustice (1994)
– Walter H. Bascom
TekWar: TekLords (1994)
– Walter H. Bascom
Janek: The Silent Betrayal (1994) – Bodosh

FILM
The Brothers Karamazov (1958)
– Alexi Karamazov
Judgment at Nuremberg (1961)
– Captain Byers
The Intruder (1961)
The Explosive Generation (1961)
– Peter Gifford
The Outrage (1964)
Incubus (1965)
White Comanche (1967)
Land of No Return (1975)
The Devil's Rain (1975) – Mark Preston
Barbary Coast (1975, TV) – Jeff Cable
A Whale of a Tale (1976) – Dr Jack Fredericks
The Tenth Level (1976)
Kingdom of the Spiders (1977)
– Rack Hansen
The Third Walker (1978)
Riel (1979)
Star Trek: The Motion Picture (1979)
– Admiral James Tiberius Kirk
The Kidnapping of the President (1980)
– Jerry O'Connor
Visiting Hours (1981) – Gary Baylor
Star Trek II: The Wrath of Khan (1982)
– Admiral James T. Kirk
Airplane II: The Sequel (1982)
– Buck Murdock
Star Trek III: The Search for Spock (1984)
– Admiral James T. Kirk
Star Trek IV: The Voyage Home (1986)
– James T. Kirk
Star Trek V: The Final Frontier (1989)
– James T. Kirk
Star Trek VI: The Undiscovered Country (1991) – James T. Kirk
National Lampoon's Loaded Weapon 1 (1993) – Gen. Morters
Star Trek Generations (1994)
– James T. Kirk
Trinity and Beyond (1995) – Narrator

DIRECTOR
Star Trek V: The Final Frontier (1989)
TekWar (1994)

Sources:* The International Movie Database, The Star Trek Compendium by Allan Asherman and TV Guide, *15 October 1966

Above: *The fearless Kirk... conscripted to some deadly games in* **The Gamesters of Triskelion... Right:** *... and a match for any number of Klingons in* **The Day of the Dove Above right:** *Playing a bad guy comes easily as Kirk reveals his* **Enemy Within**

How does he do it?

Long before William Shatner stepped before a television or movie camera, Shatner *wrote*. Plenty. Shortly after graduating from Montreal's McGill University with a degree in business, he joined the Canadian Repertory Company in Ottawa. He then joined the Stratford (Ontario) Shakespeare Festival, under Sir Tyrone Guthrie for a production of *Tamberlaine*. The production went on Broadway and Shatner was 'noticed' and offered a contract at *Twentieth Century Fox*. But instead of accepting *Fox's* offer, he returned to Stratford for a third season of acting and to write plays for the Canadian Broadcasting Company.

"Now it's just a matter of focus," says Shatner. "When I write, I'm alone with a long legal pad and a dictation machine. I focus my energies into what is needed."

William Shatner: Game developer and creator. In 1995, Shatner jumped into interactive entertainment, and along with Intracorp, released the *TekWar* CD-ROM game. One year later, he is releasing his second game – *William Shatner's World*.

"As a result of doing *TekWar* and the success of the *TekWar* game, I learned a little bit more about how a CD-ROM works and am now producing *World* with a little more confidence and flair," he admits. "This is a new CD-ROM game in which Leonard Nimoy and I play ourselves

WILLIAM SHATNER'S *THE ASHES OF EDEN* AUDIO CDS AND GRAPHIC NOVELS MUST BE WON!

We have 20 copies of the recently released *The Ashes Of Eden* Audio CD (narrated by William Shatner himself) to give away, courtesy of *Sound and Media*; plus 10 runners up prizes of *The Ashes of Eden* graphic novel, courtesy of *Titan Books*!

All *you* have to do to try and get your hands on copies of these goodies is to answer the question below and send the answer (postcards or the back of a sealed-down envelope only, please – we do not accept e-mail entries for competitions) to: *Ashes* Competition (#21), *STAR TREK Monthly, Titan Magazines*, 42 – 44 Dolben Street, London SE1 0UP. Multiple entries will be phasered, the editor's decision is final and all entries MUST be received by Friday 29 November 1996. Good Luck!

What is the name of the starship James T. Kirk served on before taking command of the U.S.S. Enterprise?

If you do not wish to receive details of any special offers or new products please mark your entry 'No Information'

"By being able to use* Star Trek *and the character of Captain Kirk to express these feelings, I'm able to feel creative and fulfilled completely..."

with, vaguely, some of the characteristics of the fictional characters we've played. We're trying to combine the feel of a puzzle and an arcade-type game, using full motion video."

"The production problems are always how much information the disk can contain and what compression you're going to get on it," adds Shatner. "And my strength is not technology but concepts and the feeling of the game."

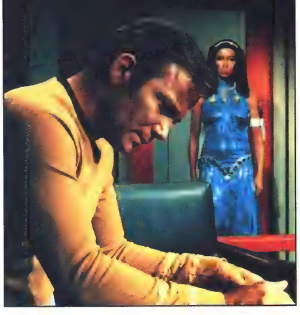
And that leads us to...

William Shatner: Technologist. It's amazing. Just a few years ago he told us he was afraid of computers... and now here he is leading the high-tech invasion of entertainment into the digital age. Shatner is a partner in *CORE*, a digital effects company based in Toronto that provides various CGI effects.

"They're a success story." he says. "I call them the *ILM* (*Industrial Light & Magic*) of Canada – they're doing excellently."

Below left: *The art of communication Kirk-style – whether inanimate...*
Below: *...or very animate*

Right: *Kirk has not quite mastered the art of lavishing attention on a beautiful alien woman*
Below: *Kirk faces a small but deadly alien in* **The Corborite Maneuver**
Bottom: *Attempting to fathom 23rd Century technology in* **Court Martial**



"You've got to (believe) that life exists all over the universe and that if it was as close as Mars, then that's even better."

Another Shatner success story is telephone debit cards... with a twist.

"In England, they'll know all about telephone debit cards, but in the US we don't have the machinery in place to use them, so it's a process of educating people as to what a prepaid telephone debit card is," says Shatner. "However, there's a unique difference with these. If you were to make a telephone call with one of these cards from Future Call, the operator would ask you 'do you want to make a long-distance call or do you want to access the entertainment?' If you access the entertainment, you're in for a good time."

In 1995, Shatner and Patrick Stewart also offered fans a chance to participate in something else new: a Star Conference – a chance to be on the phone with the stars.

"That call went extremely well," says Shatner. "There were thousands of people on the line... we had a good time with them. In fact, we're planning a second call sometime this year, with Leonard Nimoy. It will be an hour in each of the US time zones... and we may even go bigger than that."

And then there is William Shatner, the equestrian, the showman and the breeder of American Saddlebreds and Quarter Horses. And there is William Shatner the philanthropist. He is a spokesperson for, and hands-on participant with, charities such as New Directions For Youth, Ahead With Horses, The American Tinnitus Association, The California Endangered Species Campaign, and Toys for Tots. And there is . . .

Just when the list of William Shatner activities seems too endless to contemplate, we take a break and switch on the television. But before we can get to the science fiction channel, we surf through CNN... and there's William Shatner!

It's a telephone call to him from CNN anchor Kathleen Kennedy.

The discovery of bacteria on a piece of meteorite, possibly from Mars, has just been reported and the press is abuzz with speculation.

But do they call Hawkings the physicist or Drake the astronomer or even a spokesperson from NASA?

No.

They call the actor who played the captain of the *U.S.S. Enterprise*.

And here is what William Shatner: Expert on Life in Space had to say.

"While scientists use their microscopes and their telescopes and their electrical analysis, intuitively, artistically, you've got to (believe) that life exists all over the universe and that if it was as close as Mars, then that's even better."

Finally, for now, William Shatner: the Philosopher. "Life flourishes all over the universe – maybe not in life forms like us... but I am as positive as I am sitting here that life exists all over... In time, we will go to the planets and colonise them, using our technology to be able to live there, and we will use their resources to help Earth's fading ones." ■

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"This is the kind of television production that many times requires drawings because everything *must be invented."*

Lou Anders investigates the work of *Star Trek*'s senior illustrator and Technical Consultant Rick Sternbach

Rick Sternbach is the man responsible for many of the blueprints and designs that form the basis for *Star Trek* hardware. As technical consultant, he is one of the few experts in the field of *Star Trek* 'tech', a resource for the writers and production staff. As an illustrator on a science fiction series, his responsibilities go beyond what that title generally conveys.

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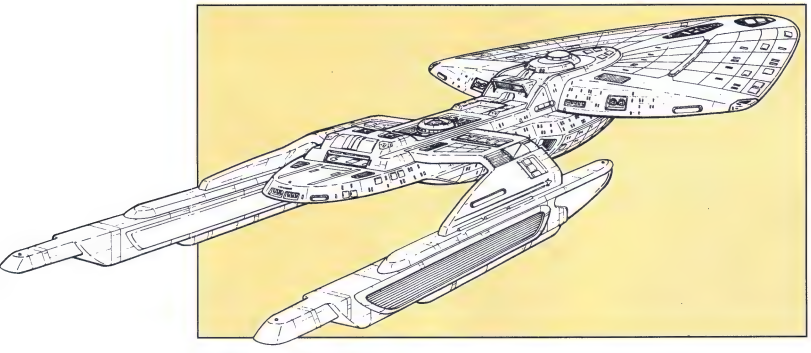


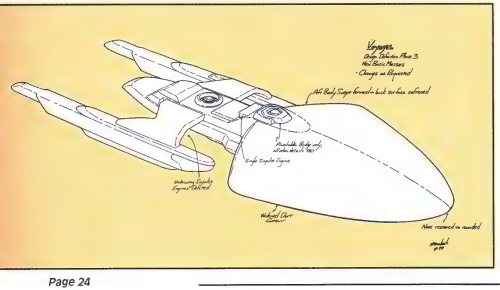
Above: *A detailed design drawing of the* **U.S.S. Voyager** *by Rick Sternbach*
Below: *An earlier design drawing of the* **U.S.S. Voyager,** *also by Sternbach*
Below right: *The floor plan for the bridge of the* **U.S.S. Voyager**

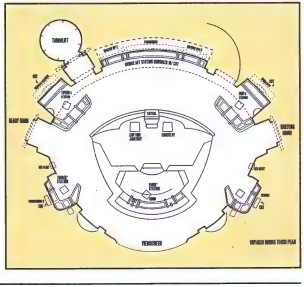
"**When I put my illustrator's hat on, my job** is to work with a number of different departments," Sternbach explains. "It's slightly unusual for an illustrator in television and motion pictures to work with so many departments, but because *Star Trek* is science and because we do a great deal that involves miniatures, visual effects, and a lot of science fiction hardware, my job is to look at the script, see if we have unique props that have to be designed and see if visual effects requires any assistance in story boarding or inventing new alien or Starfleet craft. Sometimes I'm working with the director on story boarding live action sequences, some of which can get very, very complex, especially if there is a visual effects scene involving some of our characters, and other departments that we interface with in the art department – make-up and wardrobe.

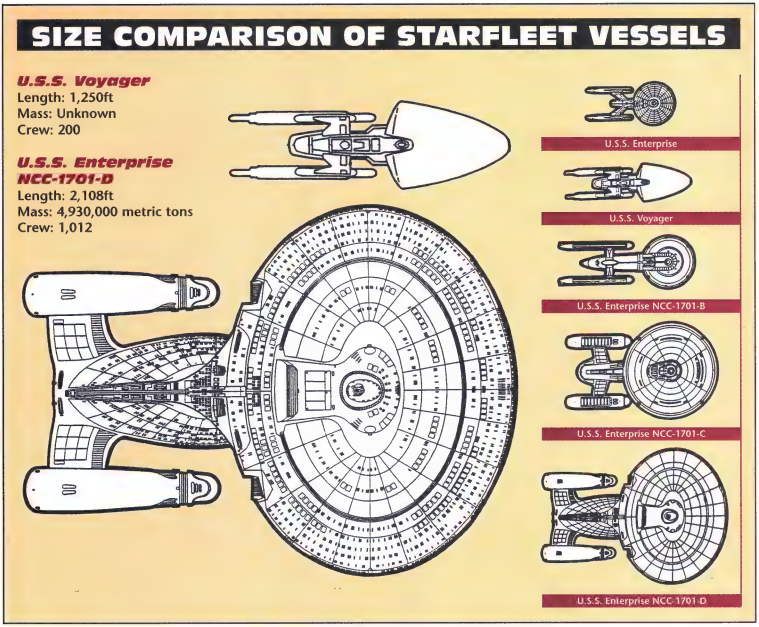
"This is the kind of television production that many times requires drawings because *everything* must be invented. It's not like a contemporary drama or a detective show, a western or a war film, where you can simply pull everything out of the existing wardrobe department or prop department. Everything must be designed, constructed and filmed in its own unique way."

Sternbach moves on to outline the genesis of the truly exciting hardware on *Star Trek* – the starships. "When it comes to large miniatures like the *U.S.S. Voyager* or the *U.S.S. Enterprise NCC-1701-D*, which, you know, are the stars of the show, there's normally a lot of discussion between the producers and the writers, and my boss, Richard James, who's the production designer, and me. We first get a basic idea from the producers as to what kind of ship it is. Is it a big ship like the *Galaxy*-class which carried families, which did a lot of ambassadorial functions, or is it a smaller craft, like the *U.S.S. Voyager,* which is more of a

"On ST:TNG, the conference lounge gave us a problem. It caused us to think a little bit about which way the warp stars moved, depending on what side of the conference room we were shooting and exactly what angle away from centre line the camera was looking."







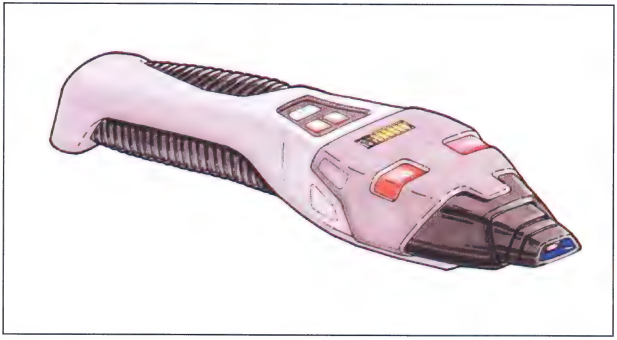
'troubleshooting plus exploration' type of a craft with no families? Once we know what the main function of the ship is, then we can start coming up with shapes that fit that function.

"Once we have that basic function down, Richard James works with his set designers and also gets some input from the producers about what the set requirements will be. Will the ship have a bridge like the bridges that we've seen before? Will the interior spaces be broken up the way we've seen them on previous Starfleet vessels? Richard will work out a style that is, let's say, both recognisably Starfleet and also a new look."

Sternbach says that's exactly what happened in the design of the *U.S.S. Voyager*. "As you know, the *U.S.S. Voyager* is still within the Starfleet design parameters, but it does look strikingly different from the *Galaxy*-class. You can see that it's very definitely a Starfleet vessel, but he's increased the amount of polished aluminium on the set; the colour scheme is a little bit more in the metallic greys and that sort of thing."

While the set details are being worked out, Sternbach is responsible for matching what is seen inside with the exterior design. "In the case of the *U.S.S. Voyager*, we have many large windows. Since the ship is smaller than the *Galaxy*-class *U.S.S. Enterprise*, the windows are correspondingly larger, and we had to take that into account when planting the window shapes on the exterior hull. Some of the main areas that we can definitely see from outside the ship are the windows into the conference lounge, the ready room, the mess hall, *Captain Janeway's* quarters, and everyone else's large-windowed quarters. Since we learned from *Star Trek: The Next Generation* that we could take our big five-bay quarter set and divide that into two bays, three bays, four bays, I made sure that there were anywhere from one to four window bays on the exterior hull, so we can say that *Tuvok's* quarters are here, *Chakotay's* quarters are there. Janeway is the only one who's got the full five bays, and

"Starfleet ships have a certain design aesthetic that is unique. Each alien race has its own hardware style. The shapes and the colours are very important in order to keep them unique."



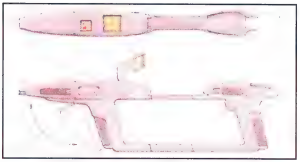
"In [Star Trek: Voyager's] Engine Room, if you look behind certain pieces of wall, you can still see some of the metal grill work that's holding up the second floor. That goes all the way back to that second television series. A lot of it is still in use."

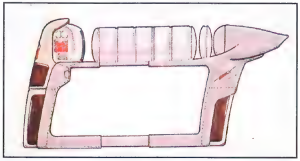
she's right up front on deck three near the top of the ship."

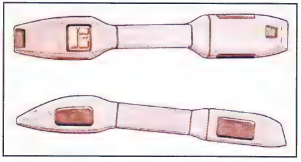
Does this mean that Sternbach and company actually know which exterior windows correspond to which officer's quarters?

"In the case of Janeway, yes, we do. Depending on which way the stars are travelling when we see other officers' quarters, we can then figure out at least which side of the ship they're on. We may not be able to tell exactly which deck they're on until we get into doing a lot more backwards research to try to peg who is where on the ship. We have a television show to turn out each week, so we don't have time to go over the ship drawings in fine detail. Generally, the ADs, the assistant directors, make sure that the star travel is in a certain direction, depending on which way the camera is looking.

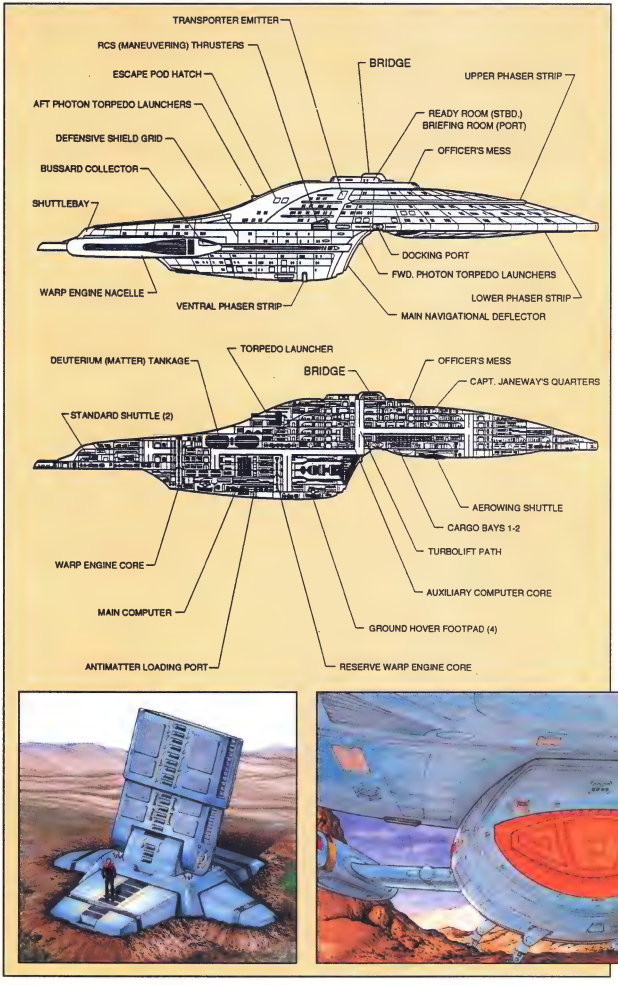
"Back on *ST:TNG*, the conference lounge gave us a problem. It caused us to think a little bit about which way the warp stars moved, depending on what side of the conference room we were shooting and exactly what angle away from centre line the camera was looking. There were times in the art department when we would receive calls from the stage asking, 'Okay, in scene 47, which way are the stars moving?' So we'd have to go down and look at the situation on the set, see which way the camera was looking, and then point either left or right. It was a valid question, and I don't think I have to tell the readers that one of *Star Trek*'s great

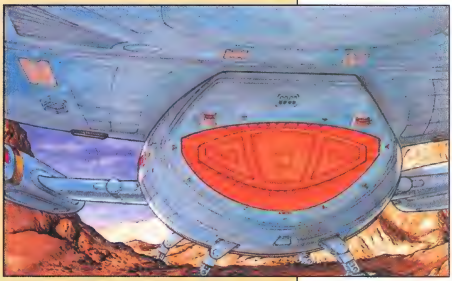






This page: *Stenbach was directed by Gene Roddenberry in designing the look for the* Star Trek: The Next Generation *phasers*





Left: *The* Intrepid*-class* U.S.S. Voyager NCC-74656
Below: *Early concept paintings by Sternbach for* Star Trek: Voyager

"Even though I knew each shape intimately, there was something exciting about seeing each of these little shapes realised in resin, realised in vacuform, and to see the work that they put into all of the little sculpted components. These guys outdid themselves."

strengths is the fact that we do pay a great amount of attention to the details and try to keep things as consistent as possible without going overboard about it."

Speaking of consistency, to what degree do the designs of the original series affect the designs of the current line of starships such as the *U.S.S. Voyager*? "It's very much following a lineage that started 30 years ago on the original series. If you put the *U.S.S. Voyager* next to the original *U.S.S. Enterprise*, there are some very basic similarities. You can see that there was a very definite family resemblance from the 1701 to the 'A' ship, to the *Excelsior*-class (the 'B' ship). The only ship that had not been fully worked out when we started *Star Trek: The Next Generation* was the 'C', which was the *Ambassador*-class, but we got to do that with the episode *Yesterday's Enterprise*.

"Based on the sketch that Andy Probert had done, I was able to flesh out a lot of what I saw – it was a very tiny painted sketch – but the evolution is very visible if you look at the *Excelsior*-class and the *Galaxy*-class and then wonder, what elements can I use to make a blend, to make a ship that seems to have shown improvements over the previous class. If you look at the entire lineage, you can see how things evolved."

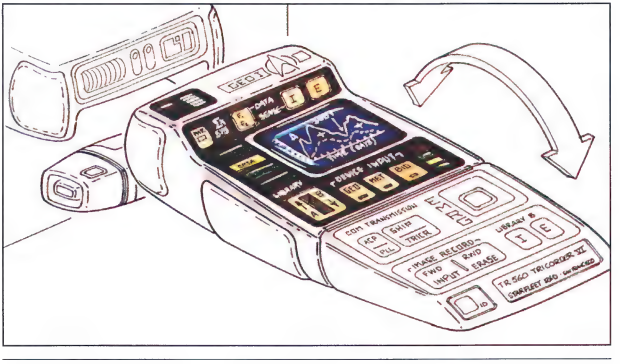
As an expert on the imagined technologies of the 24th Century, Sternbach explains the degree to which the physics of *Star Trek* tech determine the look of a starship.

"Starfleet ships have a certain design aesthetic that is unique. Each alien race has its own hardware style. The shapes and the colours are very important in order to keep them unique. But in terms of the design requirements for a ship like the *U.S.S. Voyager*, we stayed with the two nacelles, mostly out of a desire for symmetry. The aerodynamic look is not so much for real streamlining in interstellar space, but just to convey the fact that this ship can go very, very fast. Aerodynamics do enter into it just a bit, because this craft has now been seen to land bodily on planets. And it does help to convey the sense that this ship can travel very smoothly through space or very smoothly through an atmosphere, but if you get down into the technicalities of impulse travel, the fact that just the impulse engines can move you at about 1,000 G, we really are not wanting for power. If the impulse engines can move us at 1,000 G, a 1 G field on a planet really is child's play."

Sternbach says that the most rewarding aspect of his current job on *Star Trek: Voyager* is the design of the *U.S.S. Voyager* itself. "I would say without a doubt it was a very satisfying feeling to see the shape evolve, to be able to work with the model makers, Tony Meininger's *Brazil Fabrications*. They turned out an absolutely wonderful miniature. Even though I knew each shape intimately, there was something exciting about seeing each of these little shapes realised in resin, realised in vacuform, and to see the work that they put into all of the little sculpted components. These guys outdid themselves."

The *U.S.S. Voyager*'s interior sets were constructed in the

These pages: *Just a few of the early drafts and finished designs by Sternbach for* **Star Trek**



"A lot of the daily challenges involve trying to come up with designs for objects that we've never seen before, how to make certain objects look new and interesting again after all this time."

space previously occupied by the *U.S.S. Enterprise NCC-1701-D*. "I'll tell you something very interesting about the sets that we have down on Stage 9. The basic structure has been standing since 1977. We think that they may be some of the longest continuously standing sets in Hollywood. A lot of the structure goes back to *Star Trek II*, the television series that was never produced, because a lot of it was built for that aborted television show, was reworked for *Star Trek: The Motion Picture*, and has been in use ever since. In the Engine Room, if you look behind certain pieces of wall, you can still see some of the metal grill work that's holding up the second floor. That goes all the way back to that second television series. A lot of it is still in use.

"The engine core for the *U.S.S. Voyager* is new, but it certainly sits in the same physical space as the engine core from *Star Trek: The Motion Picture*. Sickbay is where it's always been. The transporter room is where it's always been. For *Star Trek: Voyager*, the corridors have been reshaped a bit; we've taken a couple of extra turns beyond what we have on *Star Trek: The Next Generation*. Some of the junior officers' quarters are exactly where they've been since the first movie. I figure the use of the space on Stage 9 is quite extraordinary. There isn't a square foot that isn't put to good use.

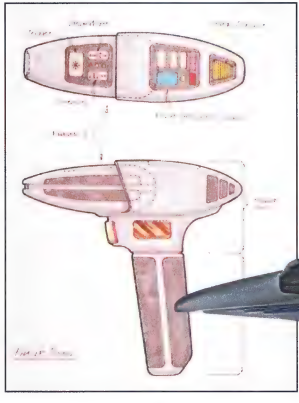
"The other fun thing about Stage 9 is, if you go up the ladder to the walkways up above, it's a whole other world. Looking down, you're on a second layer of *Star Trek* history. When I first saw all of Stage 9 from 16 or 17 feet up in the air, it was as if I was looking at the underside of a model train layout, all of the wiring, all of the under structure. It was quite a different view of things."

Beyond starships, Sternbach says that the typical *Star Trek: Voyager* or *Star Trek: Deep Space Nine* episode requires the design of at least two or three new props per episode.

"There is a lot of re-use, and that's not necessarily a bad thing. Once you fabricate something like a tricorder, a phaser-rifle, a communicator, these are things that your cast members will be using week after week. We don't necessarily require a lot of new hardware unless the budget allows for it or if it's a very important element of the story."

Sternbach says that after 10 years, he never encounters anything resembling an insurmountable problem, but he shares some of his routine challenges. "A lot of the daily challenges involve trying to come up with designs for objects that we've never seen before, how to make certain objects look new and interesting again after all this time.

"One thing we are running into is how do we stay one step ahead of real science. We've done a number of interviews where the typical comparison is made between the communicator and the pocket flip-phone. They're getting very, very close, and this is happening in a number of areas – in medical technology, in communications, in computer hardware. One of the reasons that we don't use present day computer terminology like bytes or megabytes, opting instead for a word like kiloquads or megaquads is that next week the computer community might make anything that we do obsolete! We try to stay ahead by using interesting language that still conveys a concept to the audience, but it doesn't lock us into something that we might regret later."



For the benefit of any wannabe *Scottys*, Sternbach relates how he came to a career designing *Star Trek* tech. "I originally was a very lost college student, not certain if I wanted to get into marine biology or art or what. I was poised to plough ahead to work with marine mammals, and for one reason or another, it just didn't happen. I left school and began working in the book and magazine illustrating field, geared mostly toward science fiction. Some of the work that I did was in the real space, hardware and astronomical subjects. In actuality, it was about 50 percent real space and 50 percent science fiction. It wasn't a terribly difficult leap from magazines to film."

NASA scientists have admitted that in designing the Space Shuttle, when faced with a choice of two equally acceptable alternatives, they went with the designs that were most reminiscent of the science fiction spaceships they saw in their childhood. With the first shuttle named after the *U.S.S. Enterprise* and Nichelle Nichols so closely associated with NASA's recruitment programme, the universe of *Star Trek* is intimately bound up in the United States' space effort. So does Sternbach think we'll ever see any of his own designs made into reality in the future? "I don't think so, but I'm not disheartened by that, simply because this is a different discipline than building spaceships for real. We are presenting a vehicle for storytelling and, if because of those of us who work on the show who grew up in science fiction, who grew up watching the space programme, if because of that we have offered a little bit of science or engineering that we think people might enjoy, or if we give them something to ponder after watching the show, then I think we will have done our jobs.

"Speaking for myself, if I knew how to build spaceships for real, I'd be working for one of NASA's contractors, but this is the next best thing!" ■

***Rick Sternbach's* Star Trek: The Next Generation Blueprints *is available from all good book shops, published by* Simon & Schuster**

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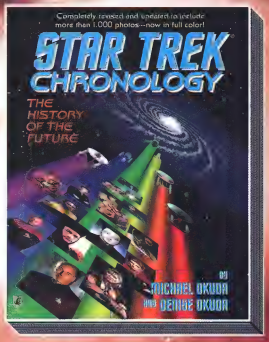
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"When we were filming the scene where I was supposed to beam up, I asked Leonard and Bill, 'What does it feel like to beam up?'. They looked at each other and they said, 'It tingles!'

Catherine Hicks: A WHALE OF A TIME!

Dr Gillian Taylor was an old-fashioned 20th Century girl who became the United Federation of Planets' leading – and indeed only – cetacean expert. Catherine Hicks discusses her character's voyage into the future with David Bassom.

In *Star Trek IV: The Voyage Home*, Admiral James T. Kirk and the former crew of the *U.S.S. Enterprise* travel to the wildest, craziest and most dangerous world they have ever visited – 20th Century Earth. Once there, they search for a pair of whales who can repopulate the species in the 23rd Century and enlist the help of good-hearted marine biologist Dr Gillian Taylor.

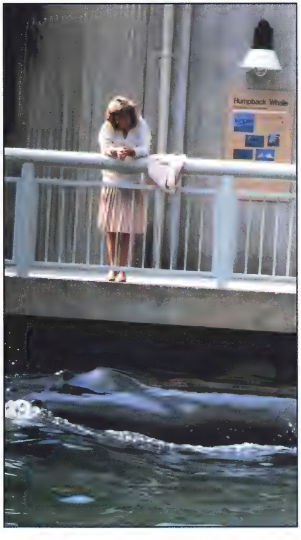
10 years after the release of *Star Trek IV: The Voyage Home*, Catherine Hicks is still warmly remembered for her portrayal of Gillian Taylor. "People recognise me from that film everywhere I go," she laughs. "It's most people's favourite *Star Trek* film so they all watch it all the time; it's always on cable television and people are always renting it on video.

"I guess it's sort of a classic. It never fades away."

Hicks wasn't a *Star Trek* fan before she read the script for *STIV:TVH*, but found the character of Gillian Taylor and the film's innovative, environmentally-friendly premise very appealing. Despite fierce competition from a number of actresses who were considerably more knowledgeable of *Star Trek* lore than she was, Hicks managed to win the role after a couple of auditions.

"I always think it's really all about determination," she says. "If you really want something, you sort of say to yourself, 'This is my role.' I just *had* to play Gillian, because I really liked her long monologues about the whales. So I think I probably went in with more enthusiasm and was better prepared than a lot of the other actresses who were auditioning for the role – for instance, I totally memorised the entire part before I went in and I spent time by the ocean, trying to be a marine kind of person. Those things kind of put you above others who may not want the role as much."

Star Trek IV: The Voyage Home was devised and directed by Leonard Nimoy, who is of course best known for playing the stoic Vulcan *Spock*. From her very first day of shooting,



"Leonard has a more intellectual and serious sense of humour, while Shatner's more playfully funny. Shatner really cracks me up."

This spread: *Doctor Gillian Taylor with whales George and Gracie... and various encounters with 24th Century citizens*

Catherine Hicks was impressed by Nimoy's directorial skills.

"He's very, very intelligent and intellectual," she says. "Plus he's an actor, which means that he's incredibly nice to actors! Any actor who directs is pleasant to the actors because they understand us. On top of that, he was very well respected because he's so enlightened – he's a gentle, calm and enlightened man."

As the film's leading guest star, Catherine Hicks has a lot of screen time in *Star Trek IV: The Voyage Home*. Although the actress was initially concerned that the *Star Trek* cast might have felt that she was stealing some of their limelight, she found that everyone just wanted to make her feel at home.

"They were totally unbelievable," she recalls. "They didn't have egos. My part was pretty big but they were just very nice to me, without exception. They all made me feel very welcome and weren't threatened at all. I'm not sugar-coating it – they were all very happy people!"

Many of Hicks' scenes required her to play the straight man while Admiral Kirk (William Shatner) and Spock engaged in some unforgettable repartee. "They're just as funny together off-screen," Hick laughs. "Leonard has a more intellectual and serious sense of humour, while Shatner's more playfully funny. Shatner really cracks me up."

The actress generated several laughs behind the camera herself, due to her relative ignorance of *Star Trek* customs and traditions. "During the audition, Leonard got a chuckle out of the fact that I didn't know what a transporter was," Hicks reveals. "When we were filming the scene where I was supposed to beam up, I asked Leonard and Bill, 'What does it feel like to beam up?'. They looked at each

This page:
Right: *Hicks alongside Mark Lenard and Majel Barrett-Roddenberry*
Below: *Close encounters with cloaked spacecraft*
Opposite page:
Top left: *Sampling the delights of 20th Century Italian cuisine*
Bottom right: *Producer Leonard Nimoy points the budding actress in the right direction*

other and they said, 'It tingles!' Leonard mentioned that in his book [*I Am Spock*] and it really did happen!

For Hicks, the highlight of working on *Star Trek IV: The Voyage Home* was filming the scene in which Admiral Kirk and crew watch the whales George and Gracie escape from the waterlogged *Klingon Bird-of-Prey* and communicate with the mysterious alien probe. The sequence was actually shot in a converted area in *Paramount Pictures* parking lot, which doubled as a region of sea near San Francisco's Golden Gate Bridge.

"I asked Leonard if Gillian could at least kiss Kirk in our final scene. I told him I thought it was important that it wasn't just a glib goodbye."

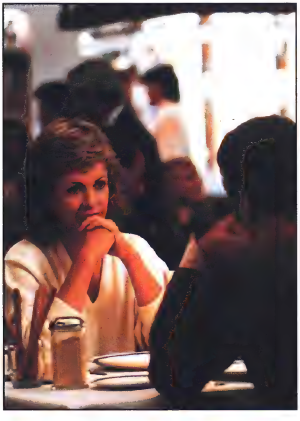
"That was *awesome*," she enthuses. "For years, I'd parked my car in this little recess in the parking lot that's only about three or four feet down. It's a very gradual drop, so you wouldn't notice it apart from the sky drop behind it, which is always painted blue. All of a sudden I show up for work one day and it's full of water and there are all these guys sitting high up doing lightning and waves! It was a very old-fashioned style of movie-making and when Leonard would say 'Action', a huge amount of machinery would clunk up and before you knew it, there was a storm! It was fantastic."

During the course of *The Voyage Home*, Gillian develops something of a romantic attachment to Admiral Kirk which is subsequently abandoned once they arrive in the 23rd Century. Hicks admits that she was a bit surprised by the way their relationship was suddenly brought to a close.

"It was in the script so that's the way I played it," she says. "But I didn't want to completely dismiss the relationship so I asked Leonard if Gillian could at least kiss Kirk in our final scene. I told him I thought it was important that it wasn't just a glib goodbye."

Although some fans hoped that the couple would be reunited at some point in the future, *ST:IV* marked the last screen appearance of Dr Gillian Taylor (although she has appeared in some licensed fiction, particularly the *Debt of Honour* graphic novel by Chris Claremont).

"I guess she's still up there on her own ship," Hicks suggests of her character's fate. "Everyone wanted us to get



"[For Seventh Heaven*] I did my hair the same as I did in* Star Trek IV: The Voyage Home. *I layered it in exactly the same way because everyone was so responsive to that particular role!"*

Catherine Hicks PROFILE

BIRTHDAY: 6 August
BIRTHPLACE: New York City

Selected Credits:

THEATRE
Tribute
Present Laugher
After The Fall
The Lower Depths
Arms And The Man

TELEVISION
Ryan's Hope (1975) – Dr Faith Coleridge
Marilyn: The Untold Story (1980) – Marilyn Monroe
Tucker's Witch (1982) – Amanda Tucker
Running Against Time (1990) – Laura Whittaker
Lifestories
Once More With Feeling
The Round Table
The Martin Short Show
Winnetka Road (1994)
Redwood Curtain (1995)
Seventh Heaven (1996)

FILM
Better Late Than Never (1982) – Sable
The Razor's Edge (1984) – Isabel Bradley
Garbo Talks (1984) – Jane Mortimer
Peggy Sue Got Married (1986) – Carol Heath
Star Trek IV: The Voyage Home (1986) – Dr Gillian Taylor
Like Father, Like Son (1987) – Dr Amy Larkin
Child's Play (1988) – Karen Barclay
Souvenir (1989)
She's Outta Control (1989) – Janet Pearson
Liebestraum (1991) – Mary Parker
Dillinger And Capone (1995) – Abigail
Eight Days A Week (1996)
The Animal Room (1996)
Turbulence (1996)

back together in *Star Trek V: The Final Frontier*, but I knew as an actor and as a person in the business that you don't repeat the story; you want to do something different the next time around."

As a result of her appearance in the fourth film, however, Hicks developed a warm affection for the *Star Trek* phenomenon. "People like to belong and I think *Star Trek* gives people a sense of continuity," she muses. "I felt that way about *The Fugitive* series and *Howdy-Doody* – I just didn't want them to end! Fortunately for the public, *Paramount Pictures* have kept *Star Trek* going so they still have it. It's comforting for people that *Star Trek* hasn't gone away; it's grown and taken on different forms. So *Star Trek* makes viewers feel like being part of a family."

The actress has attended a number of *Star Trek* conventions. "I made a vow when I was shooting the film not to forget about the whales when it was over," she explains. "I try to help Greenpeace and a number of other different causes. Conventions are fun and the audiences are always very loving."

Born in New York City and raised in Scottsdale, Arizona, Hicks studied acting at Cornell University before landing her first major role in the soap opera *Ryan's Hope*. She subsequently made her Broadway debut opposite Jack Lemon in *Tribute* and went on to feature in a diverse range of stage and screen productions. In 1980, Hicks was nominated for a prestigious Emmy Award for her portrayal of Marilyn Monroe in *Marilyn: The Untold Story*. Since starring in *Star Trek IV: The Voyage Home*, the actress has been kept busy by

a wealth of projects.

"*Star Trek* didn't get me an Oscar-winning role in another movie, but it really put me in the public eye," she says. "I'm surprised how it's stayed with me. That's why I like films so much – you can be brilliant in a television show but it just goes away. Films tend to stay in peoples' memories.

"Right now, I have three films and a television series coming up. Film-wise, *The Animal Room* and *Eight Days A Week* should both be out soon, and I'm so thrilled about *Turbulence* – it's about an aeroplane and stars Ray Liotta [of *Goodfellas* and *Unlawful Entry* fame]. My television series is called *Seventh Heaven* and it's a sweet, humorous drama. The writer worked on *Mad About You* so it has that kind of feeling to it. I play this funny wife of a minister and we have some kids.

"For *Seventh Heaven*, she laughs, "I did my hair the same as I did in *Star Trek IV: The Voyage Home*. I layered it in exactly the same way because everyone was so responsive to that particular role!"

Despite her hectic schedule, Hicks would love to appear in another *Star Trek* movie. She's also intrigued by the prospect of guest-starring in *Star Trek: Voyager*, because of her relationship with three of the show's leading cast members.

"It's so bizarre," the actress explains. "I worked closely with three people on the show before we were really in the business. Ethan Phillips [who plays *Neelix*] and I were partners for two years at Cornell University. Bob Picardo [the holographic Doctor] and I were the two ingenue leads in *Tribute* with Jack Lemon, and my first job was in *Ryan's Hope* with Kate Mulgrew [*Captain Janeway*]. So it's weird to see all three of them on the new show!"

Star Trek IV: The Voyage Home remains the most financially-successful and most popular *Star Trek* movie to date. Catherine Hicks is keeping her fingers crossed that the film will remain in people's memories for many years to come and is happy to be remembered for her portrayal of Dr Gillian Taylor.

"You hope to do things that last forever," she states. "When you die, you hope as an actor to have done five great things. I feel there have been two that will live on with my name in them – *Star Trek IV: The Voyage Home* and *Marilyn: The Untold Story*. Now I hope to do three more!" ■

This page: *Moments from the closing scenes of* **Star Trek IV: The Voyage Home**

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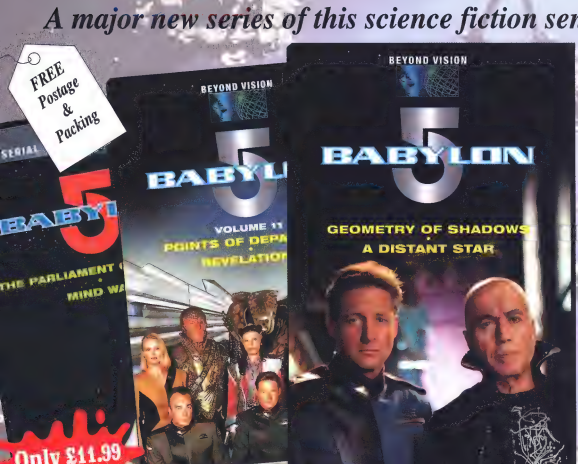

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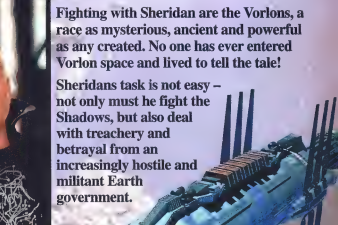

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Ethan

"It's difficult when you look like a hedgehog and you have a woman that beautiful!"

(April 1996, Generations II Convention, London)

Cooking with Comedy

Stuart Banks tracks down Ethan Phillips, the man behind the *Star Trek: Voyager* character who has found adapting to Federation methods created 70,000 light years distant more than a little bizarre...

When *Star Trek: Voyager* hit the airwaves, one of the strange new aliens that it introduced to fans was a scraggly scavenger called *Neelix*, played by Ethan Phillips. The *Talaxian*'s comedic and strange behaviour instantly won over the hearts of many fans, making him one of *Star Trek*'s most popular and endearing characters.

Raised as the only boy in a family six of six children, Long Island native Phillips received a Jesuit education and attended Boston University, where he picked up a degree in English Literature. He went on to Cornell University where he received a Master of Fine Arts degree. Beginning his acting career in the theatre, Phillips went on to appear in many productions on and off New York's famous Broadway, including *My Favorite Year, Measure For Measure* and *Lips Together*. However, Phillips is best known for his television roles, particularly in the sitcom *Benson*, and has guest-starred in many US television shows such as *L.A. Law, NYPD Blue, Law & Order* and, most importantly, *Star Trek: The Next Generation*.

Phillips describes himself as a fan of *Star Trek*'s original series and was glad to get the part on *ST:TNG* because it gave him the opportunity to begin watching the series again. "I think out of all the cast of *Star Trek: Voyager*, Tim Russ (*Tuvok*) and I are the only two who were fans of the show, who were aware of the culture," says Phillips. "I watched it every day all through the early Seventies. Then, for several years during the late Seventies and early Eighties, I never watched television at all.

"When *ST:TNG* came on, I got a part in that (as *Dr Farak* in *Ménage A Troi*) and began watching it. Then, when René (Auberjonois), who I made friends with from my days in *Benson*, got the part of *Odo* in *Star Trek: Deep Space Nine*, I began to watch that regularly and I continue to enjoy it today."

In playing Neelix, Phillips treads the road that many *Star Trek* actors have gone down before – the seemingly inevitable tedium of hours spent in the make-up chair. "If you want to know how difficult it is to play Neelix, glue a mattress to your head for 18 hours a day," Phillips deadpans. "Then you begin to get *some* idea of the physical discomfort." And, unlike the other actors on the set, Phillips can't sleep in his make-up during recording. "If I do, then it adheres to itself and if that happens it takes over an hour to fix!" he reveals. "When I arrive on set it's usually about 3.00am and I'm there until I leave at night which is usually about 9.00pm, and I have to stay awake the whole time.

"On the sets there is a 'turn around rule'; you have to give an actor eight hours break. If I'm in the studio again at 3.00am, then there's no point going home! Luckily, the trailers do have nice couches and so I am able to get *some* sleep.

"It's funny being around at night; you end up spending time with the security guards who work on the studio lots and we often talk about the ghosts on the *Paramount* lot; *all* the security guards in California on *all* the different studio lots all talk about the ghosts that come out at three in the morning, just to wind you up! I remember the first time I had done this it was about 2.30am and it was raining. Lots are eerie places at night, especially when you

Opposite: ***The irrepressible Neelix***
Left: ***Morale officer, cook and resident guide to the Delta Quadrant – all in a days work for our friendly Talaxian***

Right: *'The one thing they hadn't counted on – was the cook'*
Below: *Neelix and Kes make their debut aboard the* U.S.S. Voyager *in the pilot episode* The Caretaker
Opposite:
Top: *Paris discovers that he may have been wasting his time chasing Kes ...*
Bottom: *Neelix ponders upon the humanity of both himself and the supposedly arch fiend Jetrel*

might have *Star Trek: Deep Space Nine* shooting into the early hours. You can be walking down the alleys, take a corner and come face to face with six very bizarre looking aliens coming your way!"

Phillips candidly reveals that although getting a regular part on a series can seem like a dream job to other actors and fans alike, playing Neelix can be quite hard. Reactions amongst fans to the latest *Star Trek* series have also been mixed, ranging from overwhelmingly enthusiastic to underwhelmingly lukewarm. "Quite often, I think fans don't know how hard it is to shoot 43 minutes of quality science fiction television every eight days," says Phillips, "An episode is completed in 49 days from beginning to end [from a plot getting accepted through scripting, shooting and post production]. The show is a complicated one to write for; Gene Roddenberry left a lot

"Neelix is a Talaxian. That's a cross between a taxidermist and a cab driver."
(April 1996, Generations II Convention, London)

of dictates – and you have to conform to them when writing for the show. Also, *Star Trek* has been going for such a long time that the possibility of repeating stories that have gone before increases – in fact *ST:VOY*, along with *ST:DS9*, readily accepts outside scripts because they are trying to come up with something that is new and alive, and that's difficult.

"It's a show that likes to explore complicated issues and philosophical problems," Phillips adds. "And when you think about it, Noel Coward or Shakespeare didn't have to do that every week! Shakespeare did 37 plays in his lifetime and we have already done over 37 episodes of *ST:VOY* in two years!"

While looking forward to the third season, Phillips doesn't know what will be coming up for his character, but he was eager to talk about one of its early episodes, *False Profits*, which features the return of the two *Ferengi* who got trapped in the Delta Quadrant during the *Star Trek: The Next Generation* episode *The Price*. "I get disguised as a Ferengi and go down to this planet along with *Chakotay* and *Paris* where we have to steer around the Prime Directive," Phillips explains. "These two Ferengi have manipulated the people on the planet to a point where they make them believe that they are gods." The episode has its comedic strands, but it wasn't that great a time for Phillips. "I was sick as a dog right throughout the filming of that episode, which was a shame because I wanted to have more fun with it than I did."

Phillips is quite philosophical about being a team player. "What you have got to look at is that there are nine regulars on the show and you can have from four to eight guest stars and you've got 43 minutes. Therefore, of the 26 shows per year, if you get three shows that can do it for you then that is really quite good.

"We go back a long way, Kes and Neelix. I've known her since she was one and she's two now."

(April 1996, Generations II Convention, London)

"Personally, I think I've done quite well; I liked *Investigations* a lot. I felt in that show I got to be the hero. And, of course, there was *Jetrel*, which I thought was terrific. This past year they have played up the jealousy aspect, but by the end of *Parturition* I think Neelix basically said good-bye to that part of his character, and I don't think that the writers are going to pick up on that so much anymore.

"Neelix is a loner and a lover," Phillips declares, talking more about his character. "He's manipulative and brave, sexy and silly." He adds, "The twists and turns of the character are really interesting. You might say he's an alien of many colours... an eccentric oddball who never ceases to amaze me."

"One of the things that I particularly like about Neelix is that he has quite an extraordinary background; he has been a hermit for 10 years, travelling around almost like a street person. He's very street wise, which I think comes in very handy when on the ship; and yet he's not Starfleet. I think perhaps you could say that he's more like *Quark*; that kind of character, quirky and comedic.

"I'm also the moral officer for the ship now and the crew will use that when they can. I have this talk show on the ship, based on US-style television talk shows. That's another great medium for Neelix to be more involved; in the episode *Investigations* I use the talk show to uncover a traitor and save the ship, so there is a very heroic arc for me in that episode. I found that very gratifying."

Outside of his work on *ST:VOY*, Phillips has been trying to keep himself busy, but finds his commitments to *ST:VOY* very tight. "Last year I worked on an episode of *Chicago Hope* and I worked in a situation comedy called *Maybe Next Time*, but apart from those I have not really

Ethan Phillips PROFILE

BIRTHDAY: 8 February
BIRTHPLACE: Long Island, New York
FAMILY: Married

Ethan Phillips currently lives with his wife, fashion magazine stylist Patricia Cresswell, and their West Highland Terrier, Frank, in Los Angeles. In his spare time he is a devoted back packer and rock climber, and fancies himself as an amateur ornithologist and botanist. He dreams of someday hiking the US Appalachian mountain trail from end-to-end...

Selected Credits:

THEATRE
My Favorite Year
Measure For Measure
Lips Together, Teeth Apart
Madigliani

TELEVISION
Benson (1979) – Pete Downey (1980-1985)
Deadly Deception (1987) – Coroner
Condition: Critical (1992)
Dark Reflection (1994) – Henry
Star Trek: Voyager (1995-1996) – Neelix

FILM
Ragtime (1981) – Guard at Family House
Critters (1986) – Jeff Barnes
Burglar (1987) – Bartender at Parker's on Fifth
Lean on Me (1989) – Mr Rosenberg
Glory (1989) – Hospital Steward
Bloodhounds of Broadway (1989)
Green Card (1990) – Gorsky
Rain Without Thunder (1992) – Gynaecologist
The Man Without a Face (1993) – Mr Lansing
The Shadow (1994) – Nelson
Wagons East (1994) – Smedly
Jeffrey (1995) – Dave, the sexual compulsive

SCRIPTWRITER
Penguin Blues (Play) – Published by Samuel French. The play has been produced more than 150 times throughout the US and Canada

Sources: The International Movie Database, UPN

been able to do much; the show is such a commitment of your time and you don't really know what your schedule is going to be like. These two projects came in and I was able to say yes I can because I knew that I was committed to work for only a couple of days that week; I had four days left and took the opportunity.

"Hiatus is usually a better time to do other things. I was offered a couple of jobs; one was a part in a Shakespeare play in New York, but it meant I would have had to have been there until the 8 July; we start filming again on 9 July, so I couldn't take that. It was very much a similar situation when I did *Benson* – I never did anything but that for five years."

Committing himself to long term projects such as *ST:VOY* is still a relatively new experience for Phillips "Apart from working on *Benson* and *ST:VOY*, I normally wouldn't have taken that kind of approach, because I was so used to just freelancing around and I would do anything that came in. Now I am pretty much geared up mentally to the idea that this is what I am going to be doing for the next few years. I know that the show will go for at least four years; United Paramount Network have bought into it for that number of years.

Right: *Neelix and Kes find themselves upon* **Sacred Ground**
Below: *Jennifer Lien as Kes – one of* **Star Trek: Voyager***'s greatest assets*

"Neelix has an extraordinary love of life... he doesn't seem to have much hate or prejudice in him. I enjoy playing him... he can be a lot more free-wheeling than most of the cast."
(April 1996, Generations II Convention, London)

"I personally feel that once *ST:DS9* is finished, they will not be making another show; I don't feel that they will be doing two shows at once any more." Phillips is very mindful of the criticism that *ST:VOY* receives, but feels now that they are starting to get the balance right. "I am aware of what is said about the show lacking anything new and exciting; I think that right now we're starting to develop our own small story arcs. The show has just finished its second year and they have brought on new writers to try and bring in new and exciting things.

"I always read the scripts and I like them; okay, I am not always going to get the meatier roles that perhaps as an actor I would like. I am part of a team. If I am required to cook and make people laugh from week to week, then so be it. I always still manage to get moved a little bit at the end of each one and I hope for the best each week. And obviously there will be some episodes that are not necessarily brilliant, but there will be some that really excel."

Despite his enthusiasm and thoughts on every aspect of the show, Phillips readily admits that he is not comfortable watching his own work. "I don't watch the show that much, because seeing myself on screen can be quite painful for me. I have a more intimate connection with the show when I am reading the first script; that is where I see what is happening and I really enjoy that.

"I do tape the shows and my wife watches them. I will watch other people's shows. I loved *Heroes And Demons*, *Meld* and *Resolutions*, but I feel more than a little trepidation when I watch my own shows... I get nervous when I see myself, and very critical!" ■

Generations II soundbites courtesy of **Stargazer Productions**

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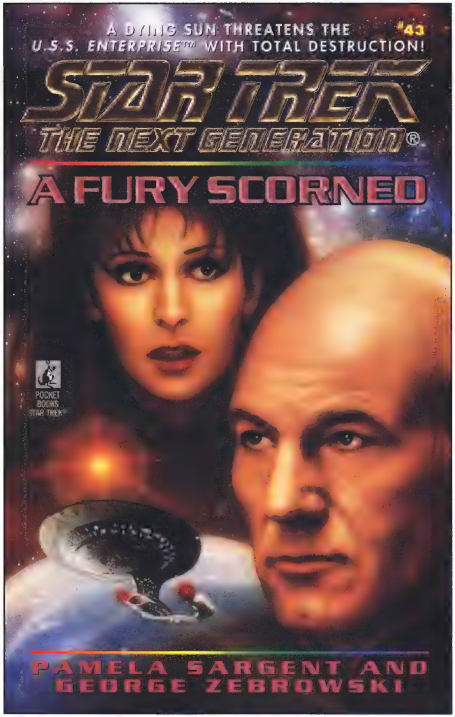
"I think one appealing aspect of writing a **Star Trek** *book is writing about Human beings at their best... People who, whatever their flaws, try to behave in a rational and humane manner."*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PAMELA SARGENT AND GEORGE ZEBROWSKI

Paul Travers talks to writers Pamela Sargent and George Zebrowski about their new *Star Trek: The Next Generation* novel, *A Fury Scorned*, previewed this issue.

PAMELA SARGENT & GEORGE ZEBROWSKI: A Fury Born

Authors Pamela Sargent and George Zebrowski are rightfully pleased with their latest work and even more pleased, it appears, that their first collaborative effort is a new *Star Trek* novel. The two writers, both with an impressive list of credits to their name, have grown up with the show in its several incarnations and their enthusiasm for the source material shows. The opportunity to write about some of their favourite screen characters is one they have clearly enjoyed.

Their story, a *Star Trek: The Next Generation* tale, creates an apparently insoluble problem for the crew of the starship. "The *U.S.S. Enterprise* has been sent to the planet of Epictetus III to do what it can to aid the people of that world, who are threatened by a nova," Zebrowski explains. "The dilemma for *Captain Picard* and his crew is that there doesn't seem to be much they *can* do. They can't evacuate everybody – there are over 20 million people there, and no time to get them all to safety."

"About all that can be done is to save a few people and maybe some cultural artefacts," Sargent adds. "The situation presents all kinds of painful ethical dilemmas – how do you decide which people to save out of so many? – and there are political dilemmas, too – the Federation can't leave one of its colony worlds in such a horrible situation without trying to do something. That's one reason the *U.S.S. Enterprise* is there, even though there's almost nothing that can be done. As *Data* puts it at one point in the novel, 'there is no politically humane solution to the problem as it now stands, only an exercise in lifeboat logic of the most extreme sort.'"

The story has had a long gestation period, Zebrowski reveals. "The original idea came from a script that I submitted to *Paramount* for the *Star Trek: The Next Generation* television series; I was invited to submit a script, but the people who had asked me to submit left the show, so it was never produced. I didn't want all the work I'd done on it to go to waste – the idea and the story were just too good. Eventually, I realised the story would make a good *Star Trek* novel, and John Ordover at *Pocket Books* agreed; he also

offered a few suggestions of his own. Then Pam and I decided to do the book together."

Working together was a first for the pair; despite their impressive track record as writers in their own right, this was their first collaborative effort. "I was a little worried about that," says Sargent. "We've lived together for over 25 years, and we've been writing and publishing books and stories all of that time, but we had never worked together. In fact, we went out of our way to work alone – I never showed anything of mine to George until it was in final form or close to it. Most of the time he had great editorial suggestions, but that was as far as it went. So I wasn't sure how a collaboration would go. I figured that either it would work out beautifully, or we would swear never to do it again! Luckily, it turned out to be a great experience."

"*A Fury Scorned* was my idea originally," says Zebrowski, explaining how the couple worked together on the book. "I did the first draft – a very rough draft. Then Pam took my typescript and wrote the second, adding a lot of details, especially about Epictetus III and its people, and then I took that and rewrote it before she did the fourth draft. Basically, we kicked it back and forth, but in between we would sit down and talk about things we each wanted to put in."

Despite initial fears, it seems the partnership was a great success. "I was surprised at how enjoyable the writing was," Sargent comments. " I think we had a few arguments over certain points, but it was actually a very smooth collaboration.

"For instance, there was one point in the book where I thought that *Commander Riker* should be part of the Away Team. George disagreed, and wanted him on the *U.S.S. Enterprise...*"

"I felt strongly that *Captain Picard* needed him more there," Zebrowski confirms.

"Well, we hashed this out," Sargent adds, "and solved it by making sure that the reader is well aware of Riker's – and Picard's – reasons for their decision. One thing that you learn as a writer is that what seems obvious to you may not be to the reader. In this case, it wasn't obvious to the collaborator – namely me. Once George explained his reasoning, we were in agreement."

"One advantage of working together is that if you're both interested in different elements of the story, you can concentrate on what interests you most and know that your collaborator will be doing other things," Zebrowski asserts. "Not that this makes the job any easier!"

"The disadvantage is that you don't have complete control of your vision – you're sharing it with someone else,"

PERSONAL LOGS

Pamela Sargent

Described by *The Washington Post Book World* as "one of the genre's best writers", science fiction and fantasy author **Pamela Sargent** has won the Nebula Award, the Locus Award, and has been a finalist for the Hugo Award. Her science fiction novels include *Watchstar, The Golden Space, The Shore of Women, Venus of Dreams* and *Venus of Shadows*. She's also the author of *Ruler of the Sky*, a historical novel about Genghis Khan.

Two new anthologies edited by Sargent, *Women of Wonder, The Classic Years: Science Fiction by Women from the 1940s to the 1970s* and *Women of Wonder, The Contemporary Years: Science Fiction by Women from the 1970s to the 1990s*, were published by *Harcourt Brace & Company/Harvest Books* in 1995; *Publishers Weekly* called these two books "essential reading for any serious SF fan."

Sargent is now at work on two new novels, *American Khan*, a story of alternative history and *Child of Venus*, the third novel in her *Venus* trilogy; both novels will be published by *HarperCollins*. ■

George Zebrowski

George Zebrowski's 30 books include novels, short fiction collections, anthologies, and a book of essays. SF writer Greg Bear calls him "one of those rare speculators who bases his dreams on science as well as inspiration." Zebrowski has been a finalist for the Nebula Award and the Theodore Sturgeon Award, and has written about science for *Omni Magazine*.

His best known novel is *Macrolife*, which Arthur C. Clarke described as "a worthy successor to Olaf Stapledon's *Star Maker*. It's been years since I was so impressed. One of the few books I intend to read again."

The Omega Point Trilogy, one of his most popular works, was reissued in a one-volume edition in 1983. *The Sunspacers Trilogy*, his most recent work of fiction, has just been published by *White Wolf/Borealis Books*, and he is currently editing an original anthology series, *Synergy*, for *White Wolf*.

He's also contracted with *HarperCollins* to write two science fiction novels; *Brute Orbits* and *Cave Of Stars*, the latter set in the same background as his earlier novel, *Macrolife*. ■

Sargent comments. But the partnership worked, despite some difficulties, none of them apparently major. "Maybe it was all those years of doing our own individual work and developing our writing skills separately that made this collaborative effort possible," Sargent comments. "I'm not sure that we would have been able to work so well together years ago."

After all their years working on their own science fiction universes, what was the appeal of writing for *Star Trek*?

"It was a lot of fun writing about characters we've seen on television all these years," says Sargent, "almost as if we were getting to know some old friends better. Throwing them up against an almost insurmountable problem, and seeing them rise to the challenge, despite their internal fears and doubts – that was something that appealed to me."

"I think one appealing aspect of writing a *Star Trek* book is writing about Human beings at their best," Zebrowski adds. "People who, whatever their flaws, try to behave in a rational and humane manner."

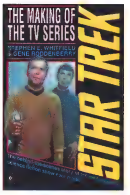
After this first collaboration, the writers are keen to start work on their second co-operative effort.

"We're collaborating on a second *Star Trek* novel," Zebrowski reveals, "tentatively titled *A Star To Touch*. This one features *Kirk, Spock* and the crew of the old *U.S.S. Enterprise*. We're especially enjoying this one, because these are the *Star Trek* characters we grew up with, that we watched in our teens when the programme was first broadcast."

With their partnership such a success on a writing front, quite apart from the personal one, I wondered whether their obvious enjoyment writing *A Fury Scorned* had opened up new possibilities for other collaborations. "I expect that it'll just be on *Star Trek* projects, given that we're two very different kinds of writers," Zebrowski feels. "But those differences helped us as collaborators, though – we each brought different qualities to the story."

Sargent starts to agree with her partner, then stops, smiling. "That *might* change, though. Years ago, we never thought that we would ever collaborate on anything!" ■

The Facts Behind the Science Fiction...



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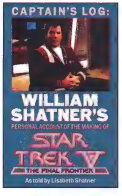

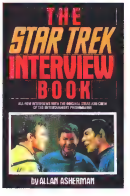

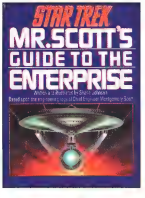

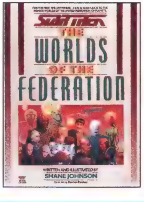

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It was the Kobayashi Maru – the no-win scenario. To save some two or three thousand lives out of all the millions was to do almost nothing, however precious those individual lives were. Save a few, abandon the many, and call that success.

A Fury Scorned

CHAPTER ONE

As he waited in his ready room, Captain Jean-Luc Picard wondered exactly what Starfleet wanted from him. The Federation Council had given no orders to Starfleet Command and seemed uncertain of what to do; he suspected that the Council was waiting for its advisors to come up with a plan of action. In the meantime, he was faced with a dilemma that was probably unsolvable and very likely to end in tragedy.

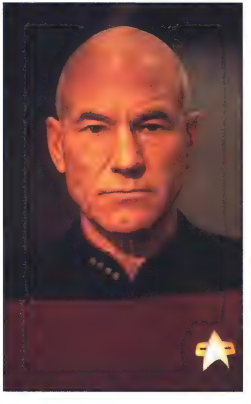
No, he told himself. Tragedy was not an outcome to dwell on; he would do whatever it took to prevent it. But what could mere mortals, even a highly trained starship crew, do about a nova that threatened a world of twenty million people? How could the *Enterprise* help when only days remained before Epictetus III was swallowed by its sun?

The Federation Council clearly wanted to do something helpful and compassionate, if possible, during the short time remaining to the people of Epictetus III. If indeed nothing could be done, the Federation could not leave the planet below to its doom without at least a show of concern and an effort to help. There had to be a presence, so that these Federation citizens would know that they were not to be simply abandoned and forgotten. He wondered how much comfort that would be to this proud and thriving colony world, and concluded that he was not seeing the entire problem. There had to be much more to it, and it would take all the skill and ingenuity present in his crew to find a solution – or, at least, to make certain that there was none.

Picard touched the panel in front of him. "Captain's Log, Stardate 46300.6." He leaned forward, resting his arms on the table. "We have reached Epictetus III and are awaiting Starfleet's further instructions. Our on-arrival conference with Admiral Barbieri will begin in five minutes." He had an impulse to add a few words about his hoped-for meeting with Samas Rychi, whose work he had long admired, but such a personal comment seemed inappropriate now.

Samas Rychi, one of Epictetus III's most eminent archaeologists, had been the first to uncover a site revealing the existence of a highly advanced ancient humanoid civilization on his world. His subsequent excavations, which had revealed a large number of sites containing hundreds of monumental and majestic structures, had shown that this early culture had abruptly disappeared. Had it collapsed suddenly, as had the Mayan civilization of Earth? Or had those people made contact with a far more advanced civilization and abandoned their home planet in the wake of a geological disaster, as some recently discovered etched metallic plates seemed to suggest? Rychi would never know, Picard thought. The sun that illuminated his world would destroy any evidence that these ancient people had ever existed.

Rychi, ironically, was also the archaeologist who had so recently found evidence of exactly how powerful the previous inhabitants of his world had been before their culture had vanished so abruptly. Their humanoid civilization might well have found a way out of this dilemma. Now Samas Rychi would be facing the death of his work, his adopted world, and very likely his own death as well.



He reminded himself that the Enterprise was also at risk. The unstable sun might bloom into a nova with almost no warning, and any malfunction delaying the **Enterprise***'s departure could conceivably doom the starship.*

There was one course of action for Picard to take, although it presented painful and perhaps even unethical choices. The *Enterprise* could save perhaps a few thousand people and a few of Epictetus III's most precious cultural artifacts. Had Starfleet Command and the Federation Council already concluded as much, that the situation was hopeless, and ordered him into a predicament in which he would be forced to do the absolute minimum because it was the only choice?

No, Picard told himself. It was not like the Council or Starfleet to be so vague, so – uncertain. They expected more from the *Enterprise* than a token act. Somewhere, in all the information that was now being examined by the Council, his own science officers, and his crew, there might be the pieces of a solution, just waiting to be assembled. Solutions were often like that, needing no new discoveries, only existing knowledge put together in a new way, under the stimulus of an overwhelming danger.

But as he rose to go out on the bridge, determined to do everything he could, a feeling deep within him told him that he might have to face the conclusion that there was no good solution to the problem of saving the people of Epictetus III because there was not enough time left to help them. The *Enterprise* had used up much of that time in getting here, and now the planet's expected lifetime could be measured in days. He hoped that the scheduled conference with Admiral Barbieri would not be an exercise in futility, and that the presence of the *Enterprise* in this system would not raise false hopes that might only be dashed in the end.

As the crew on the bridge listened again to Admiral Barbieri's recitation of the grim facts about the coming nova, Lieutenant Commander Data considered the problem presented by the unstable star. This was not a star of the classic eruptive novae. It was certainly not a candidate for a supernova. It was simply not massive enough for either of these states. This was a sun like that of Earth, except that it had been affected in some way to bring on this sudden instability. The star presented an extremely perplexing problem, but his mind was already searching for explanations, and a solution.

The Federation Council was tacitly treating the rescue of Epictetus III's population as an impossible task. Data admitted to himself that there might be no way to solve this particular problem, that twenty million people might suffer a scorching death. It was only a matter of days, perhaps a week, before the great death took place. And, as he considered the facts that Admiral Barbieri was repeating, it became even more clear that no earlier warning had been possible.

He reminded himself that the *Enterprise* was also at risk. The unstable sun might bloom into a nova with almost no warning, and any malfunction delaying the *Enterprise*'s departure could conceivably doom the starship. It was not likely to happen, but the risk could not be ignored.

"...and it now appears," Admiral Barbieri was saying, "that the attractions of this system were too good to be true. Thanks to Samas Rychi, we now know that the star of Epictetus was stable because of a previously undetected device left within its subspace core by the ancient

humanoid civilization that once lived on the planet. Professor Rychi recently discovered a site that is apparently a station linked to the sun's stabilizing device, along with some visual depictions that seem to give a picture of the device and how it was placed. Now we're convinced that this highly advanced technology must be failing, because the sun's emissions suggest all the classic signs of instability."

The admiral paused, reached toward a panel in front of him, then turned his great weight in the zero-g environment that had been his home for the last thirty years, and from which he routinely communicated with the Federation Council. It was unusual for a human being to be so massive in size, but the admiral reportedly had both a rare chaotic metabolic disorder and a great love of food. He was a remarkable man, Data thought, recalling what he had read about Pietro Barbieri in the records: the admiral had earned a degree in astrophysics at fifteen, had been one of Starfleet Academy's most brilliant students after that, and had spent twenty years as a starship captain, when his incurable metabolic ailment and increasing corpulence had made a life aboard ship as an active officer impossible. From what Data knew about Admiral Barbieri, he spent almost all of his time thinking, but clearly the admiral had not had much time to think about this nova.

"The *Enterprise*," Barbieri continued, "was the only vessel close enough to get to Epic Three within a week. There's no chance of routing additional Starfleet vessels to you in time to help out." An uneasy look passed across his round face, as if he were feeling the emotion called shame. Perhaps he was ashamed, given that he had so little advice to offer. Starfleet and the Council depended upon the admiral as they would a natural resource. If a problem seemed intractable, it was said, ask Pietro Barbieri. He was capable of vast intuitive leaps – many of them illogical, of course, but always interesting as hypothetical proposals that were often justified much later. It was said that Barbieri prided himself on being able to help guide Federation Council decisions with his intuition and intellect alone, although Data suspected that this widespread assumption was inaccurate. The admiral was, after all, only one individual. Many others also advised the Council, and perhaps the admiral had simply accumulated credit for the results of larger brainstorming efforts.

"You're quite right, Captain." Barbieri's jowls trembled as he shook his head. "There's no way out of it. When the time comes, you may have to settle for taking the few people you can, along with one or two cultural treasures."

"But now that we're here," Picard asked from behind Data, "exactly what can we do?" Data glanced back for a moment to see the captain lean forward slightly in his station chair. "It's impossible to move twenty million people in so short a period. We couldn't even begin to set up our transporters to beam up and temporarily store that many people in a week's time. Even if we had the time, no one has ever tried such a procedure on that large a scale. The error rate would be enormous."

Data knew that this was so, and that only lip service would be devoted to this illusory possibility. Glancing aft, he could see Lieutenant Commander Geordi La Forge, who was sitting at his engineering station, nodding in agreement with Lieutenant Miles O'Brien, the transporter chief, who was at mission operations. Interesting as it was to speculate about such a transporter feat, it was far beyond what could be done reliably within a week. To place that many people safely in the transporter's pattern buffer, assuming that the extensive modifications to make that possible could be made quickly, would require that a beam operate day and night for months. Quantum errors would make a substantial loss of the human data inevitable. Even if those losses were accepted, the power and a sufficiently detailed program were just not there, leaving aside the problem of exactly where such a vast block of human information could be rematerialized in time to prevent deterioration.

"You're quite right, Captain." Barbieri's jowls trembled as he shook his head. "There's no way out of it. When the time comes, you may have to settle for taking the few people you can, along with one or two cultural treasures. You'll just have to assess the situation personally and decide what is to be done. That's all I can tell you. We cannot leave this world to its fate without some demonstration of concern and an effort to help, however futile." The admiral grimaced. "There has to be a presence, so that other Federation worlds will know that we tried, that the people of Epictetus III were not completely abandoned."

Admiral Barbieri was correct, Data concluded, given what they knew so far; the situation seemed intractable, perhaps even truly hopeless. But Data also concluded that no one yet had all the facts about the threat to Epictetus III. And where there seemed to be a poverty of both facts and assumptions, there might also be hope.

Lieutenant Commander Deanna Troi glanced to her right at Captain Picard, then turned back toward the viewscreen. The captain's concern was obvious. Jean-Luc Picard would do whatever he could even while knowing that his efforts were useless, but she sensed the strain inside him and the anger he felt at his helplessness. Admiral Barbieri's heavily-lidded brown eyes hinted at his own suppressed rage. He would have to suppress it, having nowhere to direct it.

It was the Kobayashi Maru – the no-win scenario. To save some two or three thousand lives out of all the millions was to do almost nothing, however precious those individual lives were. Save a few, abandon the many, and call that success.

This mission was impossible, its criterion of success too narrowly defined; it would certainly lead to severe strains on the personalities of the

officers and all the members of the crew. Too many lives were at stake, too many would vanish as though they and their world had never existed. Troi had never faced such an overwhelming eventuality, even in her worst nightmares. She could almost feel the insides of the doomed millions beginning to press in on her, as if somehow she might be a refuge into which they could escape.

Everything in her suddenly rebelled against her training, her duty, this mission. No one, not even the organised intelligence of a starship crew, should have been put into such a position of responsibility, forced to make such horrifying and impossible choices. Yet she did not know what else could have been done. For the Federation to have made no effort at all would have been even worse. Even among the wild animals on her world of Betazed, and among some species on Earth, mates or siblings would stay close to a dying member of their species, to keep company with the life that was slipping away. Rational beings could do no less.

Captain Picard seemed steadier now, and she felt more confident that he would hold himself together. But another crew member on the bridge was containing emotions tied into knots of agony. Troi turned her attention to Ensign Ganesa Mehta, the officer sitting at the controller station next to Data. The young woman's back was stiff, betraying the ensign's tension. Ganesa Mehta had remained at her station, asking not to be relieved, and Commander Riker had honoured that request. Now Troi was beginning to think that he should have insisted on replacing her with another officer.

Ganesa Mehta, Troi thought sadly, had come home to Epictetus III only to see her homeworld die.

Lieutenant Commander Deanna Troi glanced to her right at Captain Picard, then turned back toward the viewscreen. The captain's concern was obvious. Jean-Luc Picard would do whatever he could even while knowing that his efforts were useless, but she sensed the strain inside him and the anger he felt at his helplessness. Admiral Barbieri's heavily-lidded brown eyes hinted at his own suppressed rage. He would have to suppress it, having nowhere to direct it.

But she seemed to be holding up – so far. Commander William Riker had worried about leaving her at her post, but she was an extremely promising young officer, and he had trusted her when she had told him that she was able to stay on duty. "I must do what I can," she had told him. "To sit around waiting – that would be worse."

Admiral Barbieri was now speaking of the slight risk the mission posed to the *Enterprise*. Riker did not like the idea of putting the starship so close to a nova, despite the fact that there would be plenty of warning to allow the ship to get clear. Plenty of time, he reminded himself, as long as nothing went wrong, as long as no unforeseen malfunction developed. He had played poker enough times to know that a player could lose even when holding a good hand, and the stakes this time would be the lives of the entire *Enterprise* crew. Unfortunately, this was a hand he could not fold or refuse to play; but his poker player's heart was warning him that it was not wise to play poker with a sun about to go nova, that some unanticipated circumstance might somehow fatally delay the *Enterprise*.

As he listened to Admiral Barbieri, Riker tried to banish his irrational fear. If it persisted, he would have to talk to Deanna Troi about it. He shifted in his seat, then glanced past Captain Picard at Counselor Troi. She was sitting perfectly still, and he could almost see the doubt within her that she would never allow to be seen in her lovely face. And he also knew that he would do his duty, even if it cost him his life.

As Admiral Barbieri signed off, the crew members on the bridge were silent. Then the viewscreen showed the sun that promised to release an impersonal violence vastly greater than a star's usual seething cauldron. Outwardly, the sun did not betray the presence of the fury, so long imprisoned, that was readying to wipe all life from this system's third planet. Riker knew that the *Enterprise*'s instruments had already recorded enough information to predict with certainty the coming hellfire.

Then he noticed something else, and leaned forward to study the panel in front of his station. The *Enterprise*'s sensors had detected twenty sublight spacecraft accelerating toward the edges of this solar system. They had to have been boosting for some time to have gone so far, and they could only have come from Epictetus III.

"Twenty sublight ships are leaving this system," the deep voice of Lieutenant Worf said from his station behind Troi.

"Computer," Picard said, "view aft." The viewscreen revealed the tiny dots of the sublight craft. He turned toward Riker. "Where can they be going?"

The question was rhetorical. Picard was obviously well aware that with a standard sublight boost, the best those ships could achieve would be to reach interstellar space. Out there, they had a chance to survive the shock of the nova, but there would be nowhere for them to go, no port for them to reach in any reasonable time.

"Clearly, Captain," Riker replied, "they expect to be picked up." ■

A Fury Scorned, *by Pamela Sargent and George Zebrowski (PB, S&S, £4.99 0671 52703 7), goes on sale next month. Excerpt reprinted with the kind permission of* **Pocket Books**

BRING THE POWER OF THE FORCE TO REALITY

A Fistful of Data

If you would like to contribute to this column, the address to write to is: A Fistful of Data, STAR TREK Monthly, Titan Magazines, 42-44 Dolben Street, London, SE1 0UP.

Q In Issue 1 of *STAR TREK Monthly* you wrote that the original *U.S.S. Enterprise* was 40 years old when it was destroyed, but it was said in *Star Trek III: The Search for Spock* that it was 20 years old. Which is right?
(Adam Mostafa, 96 Marne Street, London)

A The former. Gene Roddenberry wanted the *U.S.S. Enterprise* to be a ship with some history and so suggested that it be 20 years old at the time of the second pilot. Putting the date of this as 2265 and that of *STIII:TSFS* as 2285, that makes the ship 40 when it was destroyed. I would surmise that the 20 years mentioned in the film were a guess based on the fact that in 1984 – the year of the film's release – it was about 20 years since the series began running in 1966.

Q Why did Gates McFadden change her name from Cheryl?
(Adam Johns, Paignton, Devon)

A Gates McFadden's real name is Cheryl Gates McFadden Talbot – Talbot being her married name. Gates McFadden is her current stage name, although during her earlier career she used her given name – Cheryl. Indeed, she used this stage name up until 1987, its use including her credit in *Labyrinth*. Intriguingly, McFadden has a third stage name, Jesse Stuart Gates, which she used for her stage play *Bottleneck at the Bar*.

Q If, as proved in *Star Trek VI: The Undiscovered Country*, Klingons have pink blood, then why does B'Etor have red blood when Soran hits her in *Star Trek Generations*?
(Mark Hooker, Bromley, Kent)

A You're not the only one to notice this, Steven, and thanks to everybody else who has asked about this sanguine contradiction. However, it should be pointed out that *Star Trek: The Next Generation* had established the colour of Klingon blood three years before the release of *STVI:TUC*, the first glimpse being in the season two episode *The Emissary*, in which Worf and K'ehlar cut one another in a spot of sado-masochistic Klingon foreplay. Having established this distinctive scarlet hue for the series, the producers presumably thought it would be confusing to change it. ■

A Fistful of Data is compiled by Andrew Darling. Special thanks to Terry Jones.

Above: *The ageless* U.S.S. Enterprise, *as seen in* Star Trek: The Motion Picture
Below: *In Star Trek: Generations, B'Etor proves she is truly a red-blooded gal*
Below right: *Doctor who?*

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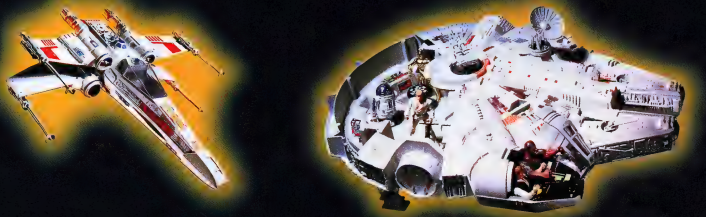

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Kenner The Power Of The Force

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From the Replicator

Merchandise

There are a lot of you who have been trying to get hold of *Star Trek: The Next Generation* phasers. Unfortunately this item has been unavailable for over a year and has therefore become a fairly expensive collectors' item. But now, there's some good news: **Bandai** are re-issuing it.

The Phaser has been slightly remodelled and resembles the more modern Phaser seen in *Star Trek: Voyager* and it also comes with two new authentic sounds. It will arrive in stores packaged in *Star Trek: First Contact* boxes. There will be a lot of these items around so they should be easy to find, and unlike some *Bandai* items they shouldn't disappear off the shelves as soon as they're put out!

Now that *Bandai* have released the Phaser, let's hope they will now consider re-issuing the much sought after *ST:TNG* Tricorder. There are a lot of fans out there who are after this item but don't want to pay the excessive £40 plus collectors' price.

All you figure collectors are also in for a treat this month as *Bandai* release the new *Star Trek: First Contact* action figures. This range will include all the bridge crew and main characters – *Captain Picard, Lieutenant Commander Worf, Commander Data, Doctor Crusher* (in the past the good Doctor has, incidentally, always become an expensive collectors' figure, and even though *Bandai* are now producing more female figures, this one will still become a hard to find collectors' item). There's also *Lt. Commander Geordi La Forge*, minus his visor, *Commander Riker* and *Counsellor Troi*.

These action figures come with *Star Trek: First Contact* cards and have the usual accessories.

Downpace are producing further 30th Anniversary items this month. These will include a pewter limited edition key ring that will sell for around £7 and looks very nice, although I imagine most people buying this item will put it in their collection rather than use it.

There's also a very large '30 years of *Star Trek*' mug with an equally large pewter emblem on its way. Again, it looks impressive but at £15 it's probably another item for the collection rather than the kitchen or workplace. Finally, *Downpace* are releasing a 'To Boldly Go' sculpture featuring characters from classic *Star Trek*. This sculpture will be limited to only 1,701 pieces so even at £100.00 per item it will be hard to find.

Finally the release of **ERTL**'s *U.S.S. Defiant* model, delayed from earlier in the year, is also now scheduled for this month.

See you next month with the toy review of the year! ■

Paul Christopher

Release dates were correct as of press time. Readers please note: *CIC Video* have revised their in-pack promotion for ordering the collectible playing cards featured in the new original series *Star Trek* releases; the closing date for this offer has been changed from the end of August to the end of November.

Spoiler Alert! Don't read any further if you don't want your enjoyment of upcoming video releases dampened by knowing too much beforehand...

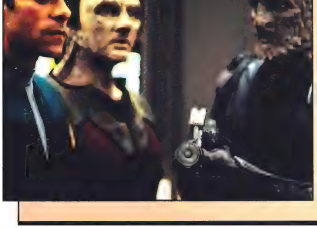
STAR TREK

Volume 1.7
The Squire of Gothos**/ Arena**/ The Alternative Factor** (CIC, £12.99, 4307)***
Release Date: 4 November
If you buy one *Star Trek* video this month then this one's worth the price alone for *The Squire of Gothos*, with William Campbell at his 'spoilt brat' best as the near omnipotent alien of the title; a character that is clearly the basis for Q of *Star Trek: The Next Generation*. And can you guess the voice of Trelane's father? *Arena* is worth watching if only for a follow-up viewing of *Blake's 7*'s *Duel* (which came much later). Full marks to the writers of the BBC series for plundering *Star Trek*'s archive for that story. *The Alternative Factor* isn't the best original series episode but it's certainly one of the strangest, as guest star Robert Brown, who plays *Lazarus*, battles an alternate version of himself to prevent the destruction of two universes.

STAR TREK: DEEP SPACE NINE

Volume 4.13
Body Parts/Broken Link*******
Release Date: 18 November
The final release from *ST:DS9*'s incredible fourth season, and it certainly ended with a bang! In *Body Parts*, believing himself to be terminally ill with the rare Dorek Syndrome, *Quark* puts his desiccated remains up for sale on the future's market, per *Ferengi* custom, to pay off his debts. Who should turn up but arch-enemy Brunt of the FCA (the superb Jeffrey Coombs), as the anonymous highest bidder who won't revoke the contract just because Quark finds out his doctor was wrong! Quark faces total ruin and the threat of becoming an outcast to Ferengi society in this riveting tale, with Armin Shimerman putting in a terrific performance throughout. The story is made all the more memorable for the method by which *Doctor Bashir* saves the foetus of the already expecting Keiko O'Brien after an accident – by transplanting it temporarily into *Major Kira*'s womb.

The season finale, *Broken Link*, sees *Odo* return to his people for trial. He has little option really, since they've infected him with some sort of 'virus' which means he cannot hold his shape. René Auberjonois is on fine form as the troubled shape-shifter, and there's some superb moments from *Garak* (Andrew Robinson) and Quark (Armin Shimerman) which are icing on the cake for an episode which has a double cliff-hanger to leave you pining for the next instalment, still due for release on 4 December!



STAR TREK: VOYAGER

Volume 2.11
Resolutions/Basics, Part I*******
Release Date: 4 November
The end of *ST:VOY*'s second season saw some of its finest hours, particularly with these two episodes. The character-driven *Resolutions*, in which *Chakotay* and *Janeway* find themselves alone together on a 'desert island' planet, is very enjoyable, but my vote for this release is for the edge-of-the-seat action in *Basics, Part I*. The season finale sees *Seska* (Martha Hackett) at her most manipulative, and the welcome return of *Suder* (Brad Dourif) lays the trail for events in the second part, which will begin as this ended – with the *U.S.S. Voyager* crew trapped on a planet inhabited by a primitive people and giant reptiles... Highly recommended! ■

By Paul Travers

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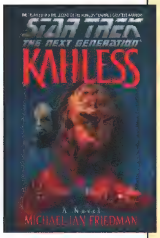
Read Out

STAR TREK

80: The Joy Machine** (x10)***
by James Gunn

James Gunn's *The Joy Machine* is pure *Star Trek*, pure science fantasy, pure – as the beer ads would have it – genius. Working with an unused Theodore Sturgeon Sixties *Star Trek* script as his basis, Gunn oozes talent and success into this story of the basic pursuit of happiness. We all want to be happy, but at what cost?

This is so like a Sixties *Star Trek* episode, with a moral, some great characters and some excellent storytelling, on a par with the very best *Star Trek* books. If you still have a pile of *Star Trek* books unread and can't decide what to read next, this is the one. This ought to have been the latest hard cover. This ought to have been pushed and promoted. This book is perfect!
James Gunn interview, this section



STAR TREK: THE NEXT GENERATION

Kahless****
by Michael Jan Friedman

Yes, yes, yes, Friedman does it again! Taking one of the most over-explored, over-done and exhausted concepts (*Klingon* culture), Friedman takes an excellent new angle on it and provides 307 pages of excellence. From *Worf*'s odyssey through to *Picard*'s patience to the sheer poetry of the story of *Kahless* himself, this is a delight.

I hate Klingons with a vengeance – they're stupid, clumsy, boring and frankly incapable of holding onto the great Empire they've been portrayed as ruling. But Michael Jan Friedman has reinvented them, making them seem like real people with a purpose rather than cardboard villains of the week who shout, murder and can be deceived by shouting the word 'honour' at them every five minutes. The pace of the story is also something lacking in some recent *Star Trek* books. Friedman understands structure so well, knowing the exact moment the reader needs a breather from action, or a piece of a sub-plot tied up instead of a mass of revelations during the climax.

Everything about *Kahless* makes it an absolute must buy, worthy of those ol' stiffboard covers.

42: Infiltrator***
by W. R. Thompson

Do we love sequels? Well, yes, if they're well-written, properly researched and have something to offer that develops the original rather than regurgitating it. W. R. Thompson has successfully taken the concepts thrown up by the original *Star Trek* episode *Space Seed* and the *Star Trek II: The Wrath of Kahn* movie and put the super soldiers into the more placid, but more intelligent universe of *Star Trek: The Next Generations*. How does an instinctive warrior like *Worf*, forced to restrain his impulses whilst aboard the *U.S.S. Enterprise*, cope with a people to whom such violent expressions are their life? How easily can he cave in to want to become one of them?

Thompson's book is a fast-moving actioner, without any long, pensive soul-searching. It gets on, tells a story and ends it. Excellent stuff all round.

ALL

ST:TNG 41: Invasion Book 2: The Soldiers of Fear**
by Dean Wesley Smith and Kristine Kathryn Rusch

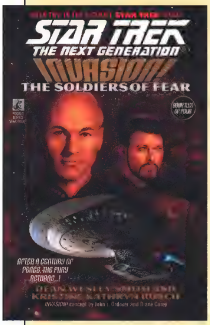
ST:DS9 16: Invasion Book 3: Time's Enemy*
by L. A. Graf

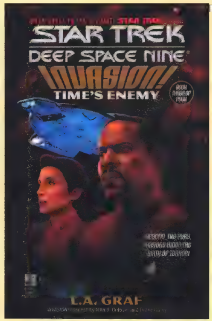
ST:VOY 9: Invasion Book 4: The Final Fury**
by Dafydd ab Hugh

What went wrong with this *Invasion* series? After Diane Carey's excellent opening volley, Smith 'n' Rusch turn out a sentimental, exciting but unsatisfying second one. One hundred years later and the Furies are back. Or rather something calling itself Furies, because they don't seem particularly similar to the foes Kirk faced. Still, I suppose this *U.S.S. Enterprise* doesn't look like Kirk's so everyone is entitled to change. Sadly, we then get the excellent L. A. Graf and Dafydd ab Hugh turning out two fairly pedestrian books to end the series.

The *Invasion* crossover was such a good opportunity to do the one thing that could never been done on television or in the movies, but for me the idea has not been fully realised. Perhaps next year? ■

by Gary Russell





Return to the Sixties

Joe Nazzaro talks to academic critic and anthologist James Gunn about his adaptation of the recently released *The Joy Machine*

"*The Joy Machine* started as an outline for the original *Star Trek* television series back in about 1968," says author James Gunn. "It was submitted by the late Ted Sturgeon, who wrote two of the classic *Star Trek* episodes, *Amok Time* and *Shore Leave*. It was something like a 12-15 page outline, which for some reason was never produced. I had not worked in the tie-in business before, except that years ago, one of my novels, *The Immortals*, was turned into a movie of the week for television, called *The Immortal*, which became a series the following season.

"Anyway, [*Pocket Books* Editor] John Ordover, a former student of mine who still returns as a guest every year for the Writer's Workshop of SF that we offer here at the University of Kansas, showed up last summer. He showed me the outline and said, 'Would you be willing to turn this into a *Star Trek* novel?' Because of my admiration for Ted and his work – he was one of the original guest writers that we had for our intensive English Institute for the Teaching of SF that started back in 1974, and came back every summer to be part of it, until virtually the year of his death – I agreed to take this on as a job. John has told me that Ted's heirs had been guaranteed a royalty on this book as well, so all of that overcame my initial hesitation about working in somebody else's universe.

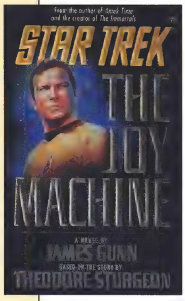
"The story happened to be an interesting subject for me, because it dealt with the presence of a computer which could deliver happiness directly to people as payment for their services, or 'payday' at it was called. I had written a novel some 30 years ago called *The Joy Makers*, which was also a consideration of the nature of happiness, so Ted's idea, in a sense, could have been considered prefatory to my own novel.

"*The Joy Machine* deals with a planet which has stopped all communication to the rest of the galaxy, and the *U.S.S. Enterprise* is sent to find out why, and what has happened to a couple of agents who were sent there and have fallen silent. They discover that what seems to be an ideal resort planet with a small population has changed considerably, so that now people seem to be working very hard at pointless jobs for the sake of a 'payday', the delivery of a jolt of pure happiness directly to the brain, by this computer that has become known as the 'joy machine'. It seems to be benevolent, but the results are dangerous to the Human spirit, and the rest of the novel is concerned with the exploration of this danger and ways of coping with it, if at all possible.

"The big problem in dealing with this type of novelisation is that even if you have an outline for an episode it will basically only make a novelette, so you have to really expand the concept by three or four times in order to create a novel of the length that *Pocket Books* wanted. That required a great deal of filling out of characters, and some basic alterations in the concepts that Ted had presented. I was fairly faithful to the characters and the basic ideas, but it did require that I take them much farther afield, and explore avenues and developments that Ted never had a chance to think about.

"I think it worked out quite well as a novel in its own right, and says some things that I think are worth saying about happiness and Human existence." ■

The Joy Machine *is on sale in all good book shops*


From the author of Star Trek and the creator of The Immortals
STAR TREK
THE JOY MACHINE
A NOVEL BY
JAMES GUNN
BASED ON THE STORY BY
THEODORE STURGEON

LICENSED *STAR TREK* BOOKS AVAILABLE IN NOVEMBER

Please note that all dates were correct as of press time, based on the most recent information supplied by the publishing house in question. ISBN numbers and other codings have also been listed to assist with any enquiries about titles.

SIMON & SCHUSTER

Star Trek: The Next Generation

Crossover *by Mike Friedman (PB, £4.99, 0671 89676 8)*
When a group of Unificationists is imprisoned by the Romulans, the Federation dispatches Captain Picard *to asses the situation. Among the prisoners is* Ambassador Spock...

43: A Fury Scorned *by Sargent/Zebrowski (PB, £4.99, 0671 52703 7)*
Previewed this issue: when the sun warming the planet Epicteto III starts to go nova, the U.S.S. Enterprise *is the only ship that can reach the planet in time...*

General

Beam Me Up Scotty (James Doohan: Autobiography) *by James Doohan and Peter David (TPB, £8.99, 0671 52057 1; Audio, £7.99, 0671 85549 2)*
The revelatory autobiography of the beloved actor who portrayed Montgomery Scott. *Covers Doohan's childhood, wartime experiences – including taking part in the D-Day invasion of Normandy – his career on radio and television.*

Chronology (Revised) *by Michael and Denise Okuda (PB, £14.99, 0 671 53610 9)*
The official, updated Star Trek *timeline, covering every major event in the* Star Trek *Universe on all four live action series, now in full colour throughout.*

Star Trek: These are the Voyages *by Charles Kurtz (Pop-Up Book, £219.99, 0 671 55139 6)*
The first ever adult Star Trek *pop-up book featuring the 24th Century's greatest ships in 3D, created by the art director and manager of the* Walt Disney World *theme park.*

Audio

Star Trek The Klingon Way *by Marc Okrand (Audio, £6.99, 0 671 85649 9)*

TITAN BOOKS

Star Trek: The Next Generation

Power Hungry *by Howard Weinstein (PB, £4.99, 1 85286 [illegible])*
A Call to Darkness *by Michael Jan Friedman (PB, £4.99, 1 85286 214 9)*

Interactive Update

Jay Badenhoop previews some upcoming *Star Trek* game releases. Please note UK release dates for all products have not been confirmed except where listed.

Spectrum Holobyte's long delayed *Star Trek Generations* CD-ROM which was scheduled for a May release in the US is only now ready to go on sale. Distributed by **Microprose** in the UK, the title, based on the smash hit film, will be launched here early next year.

Star Trek fans can now take the test to see if they have what it takes to be a Starfleet officer. Coming later this year, *Interplay Productions* will be releasing *Star Trek: Starfleet Academy* in the US, based on the original series. Rendered in 3-D graphics with real-time gameplay, it has 27 levels of puzzles, battles and training. When the player has passed the test, he/she joins *Captain Kirk*, *Ensign Chekov* and *Lieutenant Sulu* on the *U.S.S. Enterprise*. Using the actual voices of the original actors for interactive realism (apart from Leonard Nimoy), the game will be released for DOS, Windows 95, Sony Playstation and Power Mac.

A Rogue Klingon base loyal to the Duras sisters has been detected here on Kalee II. Mr. Worf will investigate on an undercover mission. We believe that Soran may have come here to obtain more Trilithium.
Whether the Klingons are co-operating with Soran in any way has yet to be determined. The intensions of the Duras sisters, Lursa and B'etor, are always suspect.

Viacom New Media detailed various *Star Trek* games to be released in the coming 8-10 months at the recent E-3 computer gaming convention in Los Angeles. Among the listed titles was the very first *Star Trek: Voyager* CD-ROM game, to be released in the first quarter of 1997 in the US. The plotline concerns the capture of a *U.S.S. Voyager* away-team by a violent *Kazon* sect, drawing the starship's crew into a devious scheme masterminded by the most dangerous adversary the crew has ever encountered...

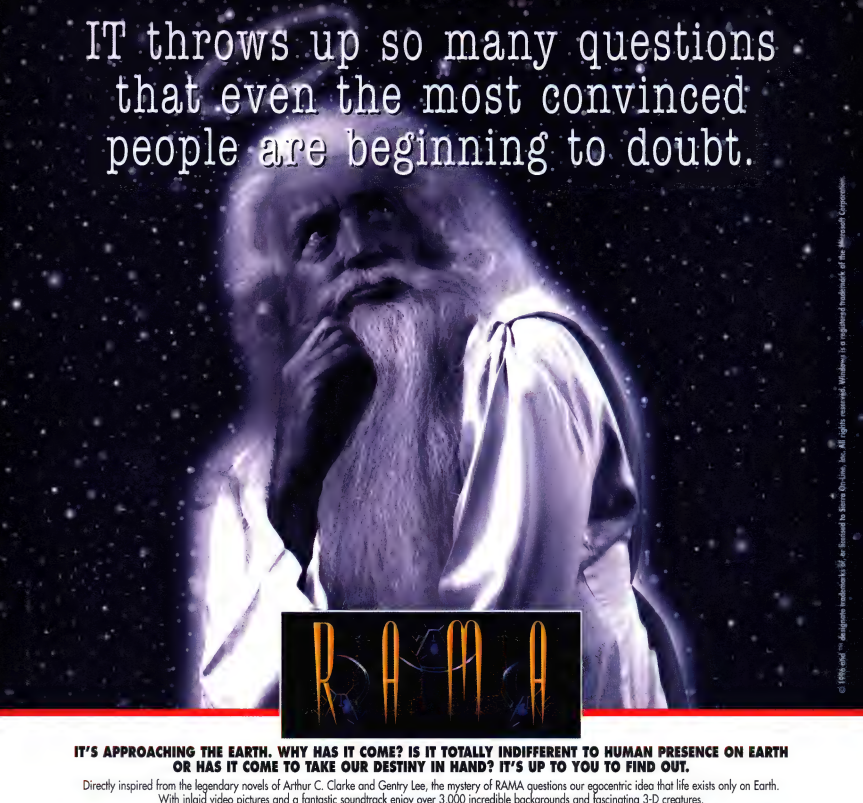
This episodic adventure game lets players take command of the *U.S.S. Voyager* and its crew as they guide it to survival in an entirely new adventure. Players interact with new Delta Quadrant alien races, solve complex technical simulation puzzles, and engage in multiple ship-to-ship confrontations while striving to unravel the mystery of a forgotten race. The game's real-time graphics create a realistic 3D-rendered *Star Trek* crew, and the advanced 'Team AI' technology allows players to control them all. Authentically detailed photo-realistic 3D environments include the *U.S.S. Voyager*, alien ships, shuttle crafts, and planets visible through multiple POVs [points of view].

The game was developed by *Looking Glass Technologies*, creators of hit games *Flights Unlimited* and *Terra Nova*, and will be released initially for Windows 95 CD-ROM only. There was no mention, as there usually is with other *Star Trek*-related CD-ROM games, as to whether the *Star Trek: Voyager* cast will provide actual voices, though it is likely.

Another CD-ROM is *Star Trek: Borg*, due for US release in November by **Simon & Schuster Interactive**. Like *Star Trek: Klingon* you interact with the characters in this chilling vision of the future, which employs full-motion, full-frame interactive video technology. Filmed entirely on the sound stages at *Paramount Pictures*, with John de Lancie (as *Q*) headlining a veteran *Star Trek* cast and crew.

In this immersive adventure, you will be dropped deep into a spectacular culture – the Borg, a strange and powerful race eager to assimilate the Federation. It's a chilling vision of the future, which co-stars the player as the Starfleet officer who must save the Federation. As a young cadet, you are sent back in time by Q to change history – and save your father from the death he suffered 10 years before. The game is to be released as Windows (3.1 and 95) and Macintosh versions (Quadra and Power Macs). ■

IT throws up so many questions that even the most convinced people are beginning to doubt.



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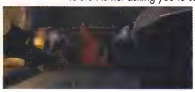

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Loving the Klingon...

AMANDA FINCH TALKS TO GUEST STAR JENNIFER GATTI

The actress who has played the love interest of both *Worf* and *Harry Kim* laughs at what has developed as an apparent pattern: "On *Star Trek*, I always seem to have my clothes off!" Jennifer Gatti appeared first on the *Star Trek: The Next Generation* two-part episode *Birthright* as the half-*Klingon*, half-*Romulan Ba'El*. In the opening scene, Worf finds the beautiful half-breed bathing outside a prison camp he plans to set free.

"I was pretty much naked," she says, "except for the paint and the hair. My first day on the set I had to go on in panties and a G-string and bathe in the water: the naked Klingon girl. And they couldn't show too much, because no one's quite sure what a Klingon looks like naked. Technically, Klingons' feet curl or something. It doesn't look like a Human foot. There are claws or something."

What appeals to Gatti about Ba'El is her ambiguity about her identity. The product of a romance between a Romulan warden and a Klingon inmate, Ba'El represents a brand-new culture. "Worf's so clear on his heritage and, obviously, Ba'El's parents didn't focus on the differences between them. They didn't say, 'Well, you're half-Romulan and half-Klingon, and this is what the Klingons are like and this is what the Romulans are like.' She's just Ba'El.

My argument is that maybe in some ways that is better. She was taught to just love someone for who they are personally, not what their heritage is or what their history is. As Ba'El, I was very upset with Worf. I was like, 'How could you do this? How could you turn away from me because I'm half-Romulan?'"

The make-up process involved in becoming a Klingon was a two-hour challenge which had its advantages, according to Gatti. "I think the make-up sort of enhances the character. You automatically act differently. The make-up and the wig and the teeth and the clothes cause you to stand differently. You feel heavier with the boots and the restrictive clothing. You can't help but feel different.

"I work from the inside out creating a character, so I know what's going on with me on the inside. Then, as I put on the clothes and the make-up, the character sort of physically comes to life on the outside. As Ba'El I walk differently; I speak differently. I feel like a warrior, and though she's half-Romulan, as a Klingon, she has that warrior side to her."

Libby, Harry Kim's long-lost love from *Star Trek: Voyager*'s *Non Sequitur*, is a character closer to Jennifer's own nature, she admits. Once again, though, she spent a great deal of time 'out of uniform'. "I'm never dressed until the very end. I'm in a pyjama top, and I'm in a towel, and then finally in this phenomenal raspberry Solid Gold

"On Star Trek, I always seem to have my clothes off!"
– Jennifer Gatti

dancer outfit and I'm like, 'There's a pattern going on here.'"

Garrett Wang (Harry Kim) and Jennifer had several discussions about why exactly Harry wanted to get back to *Star Trek: Voyager* instead of staying on Earth with Libby. "Here he is: he's home. I guess the reason he can't stay is because *Paris'* life had been affected by whatever it was that happened. I still don't really know what happened, but he wouldn't be able to live with the guilt. And I think that he has a certain confidence that they are going to get home."

Jennifer's first contact with *Star Trek: Voyager* came long before she was cast as Libby. Before the series premiered, she was strongly considered for the role of *Kes*. "Then Jennifer Lien got the part, but later on, the part of Libby came up. They knew me and they knew my work, but they still made me work for it. I went in about four times. I read for the same people four times. They're very thorough.

"They are really a great bunch of people to work for. Really. I mean, Rick Berman is so approachable, and so is Jeri Taylor. They're both very hands-on. If you have a question or you have a problem, they will talk to you, and I think that's why the show's so successful."

The talented actress wouldn't mind seeing either of her characters return, and in *Star Trek*, anything's possible. "Garrett and I talked about how to bring Libby back, and the only thing we could think of is a holodeck fantasy. When he's lonely, he goes and he talks to Libby. It would be very hard to develop that character if for no other reason than that Kim is out in space. She could be a series of flashbacks, I guess."

The character Jennifer would most like to reprise, though, is the complex Ba'El. She had the opportunity to broach the subject with Ba'El's lost love: "I ran into Michael Dorn when I was doing *Star Trek: Voyager* – in the wardrobe department, and he had just signed on to *Star Trek: Deep Space* Nine. So I said to him, 'You know, I think Worf needs a girlfriend! When is Ba'El finally, you know, going to leave the nest?'" Only time will tell. ■

Communications

Many thanks for all your letters, suggestions for articles, criticisms and positive comments. We do read all of these even if we can't print them! Please send your letters to STAR TREK Monthly, Titan Magazines, *42-44 Dolben Street, London SE1 0UP.*

Alternatively, E-Mail us at: 101447.2455@compuserve.com. Please include your full address in addition to your e-mail contact.

Please note that we will only print your full address if you ask us to. Letters may be edited for publication, so the more to the point, the better...

Every issue, one lucky correspondent will receive a free ERTL Star Trek *model kit, so get scribbling!*

We're very sorry, but we cannot make personal replies to your letters.

Darryl Curtis

STAR TREK: FIRST CONTACT - FIRST GLIMPSE

I recently went to the cinema, and during the upcoming films section I saw the trailer for *Star Trek: First Contact*.

I was blown away by the new uniforms, new bridge and new look *Borg*.

While I was watching, I caught a glimpse of what looked like the *U.S.S. Voyager*'s saucer section and was wondering if it was.

Dean Chuck, Biggleswade, Bedfordshire

Some parts of the early trailer were created using a mixture of footage from other* Star Trek *projects as the effects sequences from the new film were not yet completed. Well spotted, though. You deserve an* ERTL *model kit for your eagle-eyed viewing!

INTERNET INCONSISTENCIES

I wonder if you join me in disappointment with what *Paramount* has done to its *Star Trek* web sites.

I recently looked at the *Star Trek: Voyager* one to find out that the excellent Sickbay with its videos and sound clips has been replaced with a single page about the episodes. Why?

Daniel Keys, Reading, Berks
e-mail: xkeys@highdown.berks.sch.uk

Are there any other fans despite myself who are rather upset that *Paramount* has put the *Star Trek:* Continuum exclusively on the Microsoft Network?

A couple of weeks ago I could access the interactive *Star Trek: Voyager* pages with no problem. Now it seems that to enjoy all the really good *Paramount* pages, I would have to sign up to Microsoft.

This does not seem very fair – I'm quite happy with my AOL membership.

Stefanie, Blackpool, Lancs
e-mail: stefjohn1@aol.com

The launch of the* Star Trek: *Continuum on the MSN site has stirred plenty of comment - see this month's news pages for the latest information on how to access this site. We'll also be bringing you a larger feature in a future issue. The launch of the* Star Trek: *Continuum is probably the reason for the stripped down* Star Trek: Voyager *site as* Paramount Digital *devotes its energies to expanding the new location.

STAR TREK NIGHT

Many thanks to the *STAR TREK Monthly* team for all your help with *Star Trek*, it was greatly appreciated.

If you did get to watch *Star Trek* Night, I hope you enjoyed it!

Georgina Hunter, Researcher - *Star Trek* Night, BBC TV

We were certainly glad to be able to help out with this important* Star Trek *event, although just how successful it was would be best left to our readers...

Although I thoroughly enjoyed BBC2's *Star Trek* Night, especially the pilot of *Star Trek: Voyager*, I must say that I was disgusted by the way the BBC portrayed *Star Trek* fans.

It is no wonder that all non-Trekkers think of us as people who should be steered well clear of at all costs. Isn't it time that everyone realised that we are not the sort of people that we are made out to be?

Christopher 'Data' Bowles, Rickmansworth, Herts

It does seem a shame that when the rest of the television-watching public get a chance to discover the true meaning of* Star Trek, *what they are faced with is a lot of clichés and generalisations. Still, much of the extravaganza was enjoyed by fans and non-fans alike, especially the stunning* Star Trek: Voyager *pilot, the excellent documentary and the sight of Leonard Nimoy singing...

COMPETITION WINNERS

The following competitions ran in Issue 18:

PIONEER LASER DISC PLAYER AND DISCS

This competition to win a fabulous laser disc player from Pioneer was, as we had all suspected, our most popular competition *ever*.

The answers to the pictures were as follows:
A is used by *The Doctor* (we did allow any accepted alternatives of his name or title, such as the Emergency Holographic Medical Programme, or Dr Zimmerman) played by Robert Picardo
B is used by *Dr Julian Bashir*, played by Alexander Siddig (or Siddig El Fadil)
C is used by *Dr Leonard McCoy*, played by DeForest Kelley
D is used by *Dr Beverley Crusher*, played by Gates McFadden

So... the grand prize winner, who will receive a terrific CLD 5310 laser disc player (PAL Format only) and a complete *Star Trek* pilots box set, is:

Jonathan Morris of Hall Green, Birmingham.

The following five runners up will receive a laser disc copy of *Star Trek: The Next Generation*'s popular episode, *The Best of Both Worlds*:

Mr R. Stone, Whitmore, Newcastle, Staffs; Carol O'Callaghan, Mahon, Cork, Eire; David McDonagh, Galway, Eire; Karen Solomon, Fareham, Hampshire; and Damian Street, Norwich, Norfolk.

JEAN-LUC PICARD'S WISDOM!

Simon & Schuster kindly gave us 10 copies of *Make It So*, by Wess Roberts and Bill Ross, which teaches readers valuable and effective lessons in leadership the *Star Trek* way!

We asked you to name the *ST:TNG* episode in which *Captain Picard* experiences a completely different life to that of a starship captain, and inherits a musical instrument. The episode is *The Inner Light*, and the winners are:

Mrs H. Cakebread, Coundon, Coventry, West Midlands; Laura McAuley, Inchicore, Dublin, Eire; Gareth Elsby, Indley Green, Wigan, Lancashire; Paul Shirley, Kenilworth, Warwickshire; Keith Nightingale, Kingsbridge, Devon; Alice Nicholls, Poringland, Norfolk; Wendy Gibley, Hull; Simon A. Hyslop, Collin, Dumfries, Scotland; Paul Hattersley, Hull; and Tony McNally, Pensby, Wirral, Merseyside.

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– 57th Ferengi Rule of Acquisition

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– Penny Johnson (Kasidy Yates)

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– James Cromwell on *Star Trek: First Contact*

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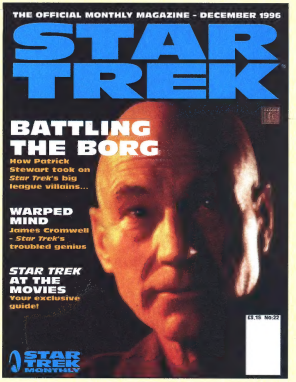
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